

# TODAY'S SPEECH

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# "ARE YOU SILENT?"

by Joseph R. Lebo

From New York, "the noisy city," Mr. Lebo sends this memo on when — and when not — to be silent.

SILENCE IS THE THIRD SIDE of the conversational triangle. The other two are talking and listening.

We can dispense with silence imposed by deafness, injury or an impaired vocal mechanism. Also for those in pain or illness.

Whoever first said, "Silence is golden," may never have considered the full implications of such advice.

## *Advantages of Silence*

Silence can be a justifiable tactic. A man may consider himself incompetent to discuss a topic and hence hold his tongue. He doesn't want to expose his ignorance.

Refusal to talk can be backed by a frank admission that one is waiting for additional data soon to be revealed by study, research or an investigation.

Remaining inaudible enables a person to conceal an unpopular view lest he be branded with an odious name or be considered subversive.

Cannot silence also be a barricade against prying inquiries? For example, the question, "Are you married?" is innocent enough. But if the reply is in the negative, people may then tactlessly ask, "Why didn't you marry?"

The silent person doesn't have to reveal data about himself that can be used at some future date.

An individual who specializes in being unheard may be popular because he or she is not a disturber, and hence doesn't force others to think.

## *Reasons for Silence*

The reasons for "not talking" are manifold and in most instances hardly complimentary.

A person may be eloquently silent to "save his own skin," or because he lacks conviction on any issue or program.

Those who have formed a "conspiracy of silence," namely Communists and gangsters, have made a mockery of decent human relations. The Fifth Amendment never intended to make silence a tool of conspirators.

For unfathomable reasons some folk are carefully silent on special occasions — say when an important guest comes to the party. They may be inhibited from participating in a bull session where good-natured banter devoid of the risqué, can be a happy experience.

Fear can cause the would-be talker to trod the path of silence. The boss must not be antagonized. Or the customer offended lest an order for merchandise be lost.

A speech defect such as lisping or stuttering, or an accent, can make an individual so self-conscious, that he will not join in oral communication.

People often will not exercise their vocal cords because the subject discussed has been "chewed" to death in the newspapers and over the radio. For them there is no longer any interest.

If a man has no new or unusual facts to present, his best recourse may be to remain mute.

"Where ignorance is bliss," silence indeed may be the best course to follow. This has to be done to avoid ostracism, abuse or even physical attack.

For fear of saying the wrong thing at the wrong time, people assume the role of the human sphinx.

The opinionated, dogmatic talker will not weigh, balance, reason. Thus listeners are forced to keep their own counsel.

Indecision and doubt can induce a disinclination to speak.

Perhaps Mr. Smith does not desire to communicate with others because Mr. Jones who is present is "touchy" on a given subject, and so doesn't want to light a fuse under him.

Failure of some to carry their fair share of the conversation may cause others to withdraw from it.

## *Transferring Responsibility*

Silence can be a pose for those who want to impress others as being profound and deep thinkers. This requires no effort and the pretense may not be discovered until too late. Yet someone must fill in for this flight from responsibility.

The man or woman who is not a vocal partici-



pant is in a safe position to later accuse another of having done "all the talking," even after having contributed not so much as a grunt to the conversation. One can monopolize silence as well as discussion.

Believe it or not, countless souls are quiet because any subject of discussion is disdainfully rejected as "politics."

People who make no utterances can be exasperating. Their attitude may be, "Inform and entertain us and we will be passive." These people are takers and not sharers in the give-and-take which makes conversation enjoyable and stimulating. Such folk should not be mistaken for good listeners. Perhaps non-participation allows them to conceal their woeful lack of basic knowledge.

Citizens who rate themselves poor conversation-alists may make no effort to participate in discussion. This can happen when they fail to read one good newspaper daily — if the cause is deficient information. They are the self-muzzled.

Including those whose laziness and lack of learning make them non-talkers, there are others who feel that little or no verbal contribution permits them to shield guile, an unfortunate asset in our society.

Silence allows one to acquiesce in misconduct and give it tacit approval. It was Robert Louis

Stvenson who said, "The cruellest lies are often told in silence."

#### *At Least be Counted*

If communication is transmitting information from one person to another, then an excess of silence can become a liability and a hazard. If difficulties in understanding are to be avoided or lessened, good communication is essential for both the talker and the listener. Each must do his or her part.

In the face of injustice, lack of vocal protest can be cowardice. The unsilent can block progress.

President Calvin Coolidge, who was known as "Silent Cal," had more spoken wordage to his credit than people realized. In fact he had outspoken many of his predecessors in office. How, then, did he get his reputation? By not speaking when the issue was "touchy"? Let historians answer the question as to whether he was afraid to stand up and be counted.

Uncommunicative folk may not be using silence as a form of spiritual stocktaking when they compel others to be articulate for them. Cultivated silence should be used as a balance or leaven, not as a way of escape and evasion.

### ***Announcing the Spring publication of . . .***

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# THE ART OF LISTENING

by Dominick A. Barbara

*Dr. Barbara, M. D., a practicing psychiatrist, and author of several suggestive articles in TODAY'S SPEECH, presents the following from his book, The Art of Listening, Charles C. Thomas, Springfield, Ill.*

Listening is an art. To be well performed, it requires more than just letting sound waves enter passively into the ear. Good listening is an alive process demanding alert and active participation.

As an art, it requires knowledge and effort. It is in essence a mental skill which is developed primarily through training and practice. If we are to learn to know how to listen well, we must proceed as we would in learning any other art such as music, painting, architecture, or acting. We must inquire about all the basic essentials of productive listening; and that done, we must practice faithfully until we have mastered the techniques.

The art of listening is not something we can acquire through "do-it-yourself" shortcuts. The good listener "listens between the lines. He constantly applies his spare thinking to what is being said." And while he is attentive to what is being said, he is also aware of the total facts at hand, both in their verbal connotations and their non-verbal implications.

First of all, the practice of an art requires *discipline*. It is essential writes Fromm, "that discipline should not be practiced like a rule imposed on oneself from the outside, but that it becomes an expression of one's own will; that it is felt as pleasant, and that one slowly accustoms oneself to a kind of behavior which one would eventually miss, if one stopped practicing it." It is imperative that we be in the mood to want to listen and at the same time consider some of its more challenging aspects. It would be well were we to devote a period of each day to serious listening, this in contrast to the vast amount of superficial listening we indulge in when we meet in various social groups or during frequent coffee breaks.

*Concentration* is a second prerequisite of good listening. Most of us have difficulty in concentrating. We take a peculiar pride in doing a number of things at the same time. We watch television and read and talk and smoke and eat and drink. Lack of concentration is also prevalent because of our fear of being alone with ourselves. We find it

well nigh impossible to sit still, to be silent, to concentrate on something specific for any length of time. We become nervous and fidgety and to allay our anxieties, we turn to almost any form of hectic or compulsive activity.

In order to concentrate fully when listening, we should be *patient* with ourselves. This virtue is as difficult to cultivate as discipline and concentration. In an age of speed reinforced by the use of the airplane, telephone, radio and television, modern man is trained to think that he loses out on time when he pauses to concentrate. He feels compelled to listen only to those facts he digests quickly and is able to keep at his finger tips with as little effort or concentration as possible. To linger on in reflection over a certain situation or fact goes against his idealized concept of himself as "a man of action."

In learning to concentrate it is most important that we remove distractions in the path of our listening. We can then be alone with our innermost feelings and thoughts and can give to ourselves and our surroundings our whole interest and attention. By concentrating intensely we can keep our ears fully opened to all aural stimuli, and at the same time be curious and alert enough to tune in to our proper wave lengths. We can then listen without too much confusion, apprehension or mental interference.

In listening, it is essential that we give our full attention to the situation at hand. By so doing, we learn to live fully in the present, in the *here* and *now* and to evaluate things as they *are*. This will also mean less indulgence in trivial talk and more time for the serious exchange of ideas, feelings and opinions. In this way, we shall become increasingly sensitive to ourselves and to other people's wishes, thoughts and beliefs.

Good listening demands active participation. It involves keeping one's mind in a state of relaxed alertness, open and flexible to all relevant changes in a given situation. To listen with an active and open mind also entails giving a speaker a chance

to present all the facts involved rather than allowing ourselves to jump to premature conclusions. The effectual listener is constantly on the alert to find something interesting in what is being said and attempts to keep the discussion moving and alive either by asking productive questions or by adding something constructive to the situation as a whole. The ineffectual listener, on the other hand, is on the defensive, planning rebuttals or questions designed to embarrass or belittle the speaker, or using his attack to further only his own selfish motives.

The productive listener develops his listening skill to the degree that he can direct his full attention to the basic idea. He learns to utilize this ability constructively by focusing his energies toward the true meaning or theme of a situation instead of getting lost by seeking to remember every fact as it is presented. He is also less impressed by the persuasive power of the spoken word or the superficialities of the speaker, and is more concerned with getting to the heart of the matter.

## II

A third factor contributing to the effectiveness of listening is that of *comprehension*, the understanding and grasp of the true meaning or idea of what is heard. When the facts one hears and the principles that are deduced from what is being said or implied lead in turn to levels of agreement between the listener and the speaker on whatever is being discussed, then effective listening has been achieved. When *disagreement* is the result, it, too, should be based upon an objective understanding of what the speaker intends.

Comprehension in any given situation is to be found not in the words that are spoken, but in the meaning given by both the sender and the receiver. If properly attuned to each other, both will break through the barrier of intellectualization and arrive at true meaning and understanding. Both will leave the situation feeling satisfied and wiser.

Comprehension in listening is difficult because we think faster than we talk. As has been reported, the rate of speech of most Americans is about 125-150 words a minute. Yet we think at least three times that fast. This discrepancy leaves a lot of time for spare thinking. It is what we do with this extra time that makes us either good or poor listeners. If we are poor listeners, to quote Nichols and Stevens, from their recent book, *Are You Listening?*, "we soon become impatient; our thoughts turn to something else for a moment, then dart back to the speaker. These brief side excursions continue until our mind tarries too long on some other subject. Then, when our thoughts return

to the person talking, we find he's far ahead of us. Now it's harder to follow him and increasingly easy to take off on our side excursions. Finally we give up; the person is still talking, but our mind is in another world."

The good listener in contrast is selective and uses his spare thinking time to advantage by asking himself what is being said, in what context it is being said, and how accurate the speaker's facts are. He also tries to be as much alone with his thoughts and feelings as possible so that he can concentrate and listen with little prejudice, condemnation or criticism. He makes a genuine effort to reach beyond the actual words that are spoken and get at the basic meaning by visualizing the situation as a whole. To comprehend fully, then, it is essential that one sharpen his listening skill to the point where he is interested in what he is listening to and, at the same time, avoid being easily distracted.

As human beings we may desire to hear only what we want to hear and to discard anything else we do not want to hear. This interferes with good listening. To remedy this situation, we must try to see less of the world from within ourselves and be more objective. This can be accomplished by improving our faculty to see people and things *as they actually are*. We can thus separate this objective picture from just any picture which may have been formed by our own inner illusions, anxieties and fears.

To acquire this capacity for objectivity when listening, we must "hear the other person out" without imposing our preconceived notions or opinions. This requires reason, humility and a degree of self-control. Since the objective is to comprehend most of what the speaker is saying, we must learn to hold back our own judgments and decisions until after he has finished. Only then can we honestly reach a true evaluation of what was said. Having listened to our fullest capacity, we can now summarize, digest and evaluate within ourselves what is of importance to us and to the situation as a whole. A realistic self-evaluation achieved, agreement occurs between speaker and listener and true communication takes place.

Finally, to listen and to think actively one must have an alert mind and plenty of native curiosity sustained by many interests. Inner vitality is an emotional source or fuel which enables the thinking to develop. A person living in a stimulating atmosphere of intellectual interests will seek more information to foster his further growth. He will develop the habit of concentrating and actively applying his listening skill to its fullest capacity. He will

listen more and better, in order to more effectively comprehend and understand the world about him. As he does so, he reaches out toward a clearer and deeper experiencing of himself.

### III

Failure in acoustic perception can also cause difficulties of an emotional nature ranging from mild neurosis to severe states of psychotic intervention. Though there is rarely evidence of gross physical damage in deafness, at a deeper level the failure to function in this area often produces a sense of mutilation. "Hard-of-hearing patients," writes Knapp, in his article "The Ear, Listening and Hearing," "may have a special sensitivity, beyond that fostered by cultural inertia, to wearing the badge of invalidism, a hearing aid, inserted in the opening of their faulty party. Along with special personal defensive attitudes, there is usually some sign of the anxiety one would expect from any lesion — concern over sensations around the ear, drainage from it, or noises in it."

He goes on to give a most interesting case history to illustrate his point:

"A man, fifty-four years old, a plumbing salesman, once enuretic, later an inventor of a 'drip-proof' faucet, came to the clinic because of lifetime concern about his ears, which had changed to near panic following instrumentation of his Eustachian tubes two years ago. He traced all his difficulties to an apparent memory from the age of five, of putting three peas into his right ear, and having a doctor attempt to remove them, only to push one through the drum. From then on, although audiograms showed residual hearing, he felt himself to be totally deaf on that side. He hid his defeat, even from his domineering wife, never cupped his ear or turned his head toward a speaker, and felt crippled — 'like having only one leg.'"

He prided himself on exceptionally keen hearing in the left ear, though it made him 'guilty,' and he constantly dreaded losing it, too. At the same time there was a persistent feeling, enhanced by frequent colds, that there was something in his bad ear. After a bloody surgical removal of a urethral stone at age forty-six, he developed a swelling in his nose, which culminated, when he was fifty-two, in removal of a bloody nasal polyp. A month later he got some water in his good ear and became terrified when he 'couldn't get it out.' A doctor tried to dilate his Eustachian tube with a bougie. The patient recalled him 'shoving it in,' and could 'feel the crushing and cracking.' He developed transient deafness, and the thought that his 'ears had been plugged, as if someone had put something in them.' During psychotherapy his acute distress subsided. He lost some of his fears of total deafness; at the same time he felt the bone in his nose was 'growing back,' and he continued to ruminate about the mysterious, threatening events going on inside the passages of his head."

This patient, according to Knapp, illustrates the persistent fantasy of the ear as a container, which can be penetrated to result in a growth. But also he had the opposite idea, of a keen ear. "Anxiety over losing this hung over his lifelong compromise — in which he felt that one ear was damaged, the other intact, one passive and filled up, the other active and grasping."

In summary, then, listening presupposes that the ear, apart from its anatomical relationship to the body, serves a definite purpose in psychic life. Symbolically it plays a double role as a *receiver* of sound and as a *perceiver* of words and situations. It serves passively as a receptor of stimuli over auditory pathways; actively in the process of listening.

## Communicative Fulfillment

As all agree, the communicative processes consist of reading, writing, speaking and listening (though some would add thinking, as a fifth factor). Listening is the one phase of the communicative cycle which has thus far received the least analytical attention. As Dr. Barbara indicates, listening is not alone a matter of receiving sound symbols, but also of psychological reaction to them. In the January, 1957, issue of *TODAY'S SPEECH*, in an article entitled, "Listening — The Role of the Ear in Psychic Life," Dr. Barbara gave a fuller account of the psychiatric implications of the ear and of the listening process. Experts in Speech may well feel impelled to rise to the challenge to solve the problems of poor listening, just as psychologists have done in their work on remedial reading. Much remains to be done.



## The Union Grievance Committee . . .

# How Free Is Labor's Speech?

by Howard K. Slaughter

*With interest in the rights and evils of "union labor" whetted by the hearings of the McClellan Committee and the notoriety of the Teamsters Union, Mr. Slaughter (of Penn State's Newcastle Center) writes a perceptive account of how union labor fares in dealing with both management and its own union leadership in the steel industry.*

**L**ABOR IN THIS COUNTRY IS INDEPENDENT AND PROUD. It has not to ask the patronage of capital, but capital solicits the aid of labor."

This was said by Daniel Webster in a speech given April 2, 1824. Time has not lessened the reality of this thought. What the laboring force of our country is and is not thinking and doing affects each of us — some of us more quickly than others. Its freedom is our freedom.

In 1824 there were not big businesses; neither were there big unions. Labor is still solicited. We need it, and we need our working men both independent and proud — proud that they wring their bread not from the sweat of other men's faces; independent and strong enough to fight against dishonest unionism and harsh management wherever they encounter either.

What is happening in steel is perhaps directly applicable to what is happening in plastics, in textiles, in motors. I ask you then to step lively across the tracks and into the mill. Wear your hard hat, and don't touch anything, because it may be hot.

The "automatic" telephone in the Blast Furnace Superintendent's office announced one afternoon that the "monkey on number two" has gotten away. No furry mammal is, of course, running between the cast house and the stacks, but the *monkey* runner on No. 2 Blast Furnace can not be closed. The hydraulically controlled rod is not sealing shut the necessary valve after a flush of slag has been completed. The molten, fiery gray mass is pouring over both sides of the runner. It is a dangerous time, for if any molten iron forces its way into the water-filled pit (where the slag is granulated) then an explosion with the force of TNT will rock the steelworks.

The automatic, push-button device at No. 2 is inoperative; therefore, a man, a steelworker, must seal the valve. The man who steps forward is the Keeper-First-Helper, the boss of the Cast House crew. Ordinarily the slag flush is handled by the Third-Helper; the First-Helper has the more important function of tapping and sealing the valve through which the molten iron flows down the runners and into the ladle cars for transfer to the Mixer in the Open Hearth and Bessemer Department. The emergency this day, however, can't be handled by the young Third-Helper who tries nervously, again and again, to force the hydraulically-controlled rod into the hellish gap. Perhaps 15 men are gathered about watching: Foremen, members of the "Tuyere Gang," Lower Maintenance Department riggers and millwrights, even the student engineer whose vats for expanded slag experiments have been inundated. Through the crowd pushes the old, grizzled "First Keeper." In his dark, strong hands is a slightly bent steel rod on the end of which is a cylindrical steel bulb. No one can mistake his purpose: In this way — not too many years ago — slag flushes were stopped.

No one says a word. The aged man ducks his head into his asbestos-wool hood and without hesitation strides forward. His hands grip the rod near its bend, and his feet are closely planted near the runner (which is built up some three feet above the brick flooring). Molten slag still pours out. With the thrust of a vaulter sending his pole into the take-out pit, the cast house boss hopefully sends his rod into the valve hidden somewhere beneath the eruption. But it isn't as simple as that. He stands there for what seems an interminable period; everyone watching knows you can't stand that close with your face even partially exposed to

molten slag without agonizing pain. But there he stands until the liquid bubbles forth no more. Then he leaves the group as quietly as he came. Still no word is said to this man. Here is a steelworker at his best — who, after a night perhaps with home-made remedies for burns, is back on the job the next day. The slag solidifies and is cleaned up; the push-button device is fixed; iron for steel is, as usual, drawn from the furnace some few hours later.

Now, let's look at another steelworker, one "neither side" cares to claim. Here we hear "words, words, words," but see little bravery. "Big Andy" is the grievance committeeman of the Finishing Department. He has never lost an election, and he has gruffly fought "the cases of the boys." He has won special delegation elections and has gone to Atlantic City conventions and as far away as Los Angeles. "Andy" is confident of re-election in his zone, but this year he is opposed by the most "aggrieved" young man in his zone. His opponent has received suspensions for wearing slippers while on the job, for refusing to clean up a little oil at his work station, for "sky-larking," and for sundry other causes; with each he always filed a grievance protesting his unjust treatment, but these protests always came to rest and were closed as a result of their not being appealed during the prescribed period into the next stage of the Grievance Procedure. This man feels called to oppose "Andy" and better push his own and others' grievances.

The election comes during the closing days of the labor contract. A day or so before the election, the up-start is observed passing out electioneering material during working hours many bays away from his work station. Shortly afterward he is told by his foreman to report to the Department Superintendent an hour before the end of this daylight turn. Sensing another suspension, he runs — leaves the plant without a gate pass; is seen by an on-coming 3-11 shift foreman in the business district outside the gates; goes to a doctor and complains of nausea; gets a prescription but doesn't fill it; doesn't "report off" but nevertheless fails to come in the next day; *wins the election*; goes on a scheduled week's vacation; and then sits out a month-long strike during the negotiation of a new Labor Agreement.

His five-day suspension is imposed during the recall period following the strike and is converted into a discharge. Because he is now a "Grievance Committeeman" (so he thinks), he fights his own case before the General Superintendent, who is both respected and kind. By this time, without pay for two months, his family is in dire need, but

the parvenu is only slightly less arrogant and belligerent than before. By this time his escapades are known and laughed at even by his former constituents. A compromise is effected: The aggrieved is to be broken to General Labor and banished forever from the Finishing floor but is not discharged. Is he rehabilitated? No, he becomes an even worse nuisance than before, filing grievances against any imagined ill that comes his way. Known even to the President of the Steelworkers by this time, his paranoic tirades and escapades perhaps continue still.

The boys in Finishing lost a Grievance Committeeman. He would have been a dandy. Perhaps he could have taken some gripes all the way to Arbitration, engineered some wild-cat strikes, or possibly been beaten up by a disgruntled cohort one night at the Local Hall.

The position of Grievance Committeeman in industry is both important and pivotal. He is a key factor in what freedom of speech a worker enjoys. An employee with a complaint may take it to his foreman or he may bring along his committeeman if he chooses. Most choose to bring him along. The foreman then has two days in which to settle or solve the alleged oral complaint or problem. If unsettled or unsolved, the worker and his counsel may ask for formal grievance papers. This is Step 1, and the worker's immediate foreman has 5 days in which to give a formal answer, which is often ghost-written by the Industrial Relations Department. If appealed within 5 days, the grievance goes to the Department Superintendent, who usually has a formal meeting and invites both concerned workers and foremen. The worker who signed the Step 1 papers has no active voice in Step 2: the matter is solely in the hands of his elected representative. Whether it is appealed to Step 3 and the plant General Superintendent is again within the discretion of a committeeman alone. It is even unlikely that the worker will be invited to the monthly Step 3 meeting.

Should the Chairman of the Grievance Committee believe or be persuaded that the complaint, if not settled in Step 3, has some likelihood of being sustained in Arbitration, then it is appealed to Step 4, where an International (paid) Representative of the Union comes to call. Here the disputants "mutually agree" to "hold" the grievance. The Union consults its lawyers and experts; the company, theirs. The voice of the original grievant is but a small one; what precedent the grievance might have, how the problem might affect workers in other plants in the United States or Canada is paramount.

Should the decision be to go to Arbitration, the employee signing these old Step 1 papers will be an important witness. He must be coached as thoroughly and skillfully as Josh Logan drills a heroine for the third act curtain. The Company, too, is rehearsing for the big production, and everyone in Industrial Relations hopes the turn foreman will say the right things. The Grievance Committeeman, too, has his hour in which to tell of the creation and continuation of the crisis before the court.

Chances are the Grievance will be denied, for approximately eight or nine out of ten are won by the company, since it usually cannot be proved that the Company has violated any rights preserved for the worker in the Labor Agreement.

Thus we have seen a zone committeeman carry the ball all the way from a kickoff to first and goal to go; however, most of the scrimmaging is done within the thirty yard lines. Let's see how he carries the ball here, where complaints may go from Step 2 to 3, back to 2, or from 4 back to 2 by mutual agreement for further study. Let's see how he fares. He might stay in office for a couple of terms and build a home on the periphery between dust and no flue dust.

How does he make his money? Well, he has a well paying part-time job in addition to his full-time job which is actually made easier. The union pays his wages for duty hours after or before his regular shift. Should there be an incentive application or a few grievances under discussion, the hours will mount up. Should he miss a day or a week because of official union business, then he gets a slip from payroll showing the earnings of the man who took his place. Should it be 20 or 25 or 30 dollars for the turn (depending, of course, on how much incentive pay the crew or individual earned) then the union promptly pays him the same amount. His full expenses are paid, of course, should he make a convention trip or drive into Pittsburgh for a meeting. Presumably he has an expense account and gets mileage as a Company traveling salesman might.

What happens then to the voiceless steelworker once his complaint is in Step 2 or beyond? Well, he can raise as much unofficial "hell" as possible with the grievance committeeman. (This is one of the G. C.'s occupational hazards.) Officially though, as we have seen, the worker can do very little. He might go to the monthly meeting of the local, but he could easily be called "out of order" should he cause the officers of the Local too much chagrin. When this occurs, the worker begins to realize he's dealing with a big business, his Union.

Other stranger things could happen to a worker

with a problem. Assume that a member of the Cast House Gang has a worn-out asbestos coat and his immediate foreman tells him: "Stitch up the rip because the department budget (on which the foreman's bonus in part depends) is in the red and has been for the past few months and might be for the next few months if you don't get busy and make some tonnage." Right away the steelworker looks to his elected representative. "Forget about it, man," replies the G. C.; "this plant spends more money for safety than any plant in the valley." "What is this, a company union?" the Cast House man says to himself as he trudges off. Two months later the grapevine has it that this shop steward is up for Foreman Candidate School. He isn't the first, nor will he be the last, grievance-man to parlay union leadership training into the front line of management.

Sandburg, in "The People, Yes," tells us: "The people is a tragic and comic two-face . . ." The American worker is certainly, at times, courageous, and most of the time hard-working. But when he complains of poor representation by his shop steward or complains because he pays five dollars a month union dues to help finance the salaries of 15 to 50 thousand-a-year men, then he might remember that he helped elect each one from his local committeeman to the International President. Most workers in unionized industry have certainly come to realize that Unions are Big Business, just as Steel, Aluminum, Railroads, or Rubber is a Big Business. Many times workers will find good men for their committeemen; they may be fortunate enough to elect an honest, resourceful man as President of their Local. They might even unseat an International Representative as they did in the Steelworkers District 15 a few years ago, when the incumbent was opposed by the President of the small Firth Sterling Local, who used the dues-protest cause as an effective issue. Workers from Homestead up the "Mon" River to Clairton turned out and elected this man, Hilbert, in the same general election in which Rarick shook, but failed to defeat, MacDonald.

"LABOR OMNIA VINCIT": Labor conquers everything, wrote Vergil in *Georgics* (I). The Latin poet wasn't thinking about Labor with the capital "L," but the line still rings true enough. If our honest laboring men can't overcome—with our help—the forces of greed and deceit from both sides, then surely this will be a poorer country for it. Our problem is in discerning good from bad Unionism, good from bad Management, in high places and low, in big industry and small, every place where capital solicits labor.



# A SPEECH TEACHER COACHES MISS MISSOURI

by Jack W. Murphy

*A description of one of the most interesting challenges ever posed for a professor of Speech.*

THIS PAST SUMMER I HAD A UNIQUE EXPERIENCE for a college professor of Speech — I coached Miss Kansas City to the Miss Missouri title and on to the Miss America contest in Atlantic City.

In June, Miss Margie Critten, then Miss Kansas City, and her mother came to my office at the University of Kansas City to ask whether it would be possible for me to help her prepare for the Miss Missouri contest at the end of the month. At first this seemed to be the job for a charm school or a modeling school rather than a university. However, investigation revealed that the girls are judged on poise, appearance, personality, projection and talent as well as on beauty. All these elements save beauty are basic to Speech training. The Speech teacher cannot control the beauty, of course, but does consider poise, personality, projection, and appearance. Moreover, the Speech teacher is concerned with developing these qualities as a result of developing intelligence, intellectual curiosity, and maturity in the student. So I accepted the task as a challenge to the Speech teacher and to see whether training "in depth" would win out over the superficial training of the charm school.

Having made the decision to go ahead, the next step was to determine the nature of the girl to be trained, the objective and how to reach the objective. Margie was a very pretty girl with auburn hair, gray-green eyes and a good complexion. She was a mediocre tap dancer but this was her only real talent. She was shy, withdrawn, soft-voiced and immature for her 19 years. Her educational background was good. She had attended private schools in the elementary grades, one of the better high schools in Kansas City and had spent her freshman year at the University of Kansas. She wanted to be a Speech Correctionist. In high school and college her extra activities included sorority functions, decorating for dances, or participating in beauty contests. From time to time she per-

formed as a dancer, usually in the line. Her vitality was low and she was not a very strong girl. She did not like athletics and was very feminine. Her lack of strength and stamina was to give us trouble later. She was not well read, nor did she have much knowledge of or interest in the current events of the day. However, her year in college had stirred up a real curiosity in matters of significance so that she was ready to be guided into a program designed to develop a sounder background. This is the familiar picture of a girl such as Speech teachers meet every year in their classes. I am sure she is recognizable but under a hundred different names.

When one undertakes to coach a student, he must ask to what end is he coaching? It became apparent that an image of Miss Missouri or Miss America had to be developed toward which to move. Immediately it became clear that a Miss Missouri or Miss America would have very little use for performing her act or her talent. Nor would she appear in a bathing suit parade often if at all. But she would be required to meet people, to make short speeches of welcome, of thanks, or other occasional speeches. She would probably shake thousands of hands during her reign and would be thrown into numberless conversational situations. Therefore, the image of our Miss Missouri developed as one who could be sweet and pleasant, yet project her personality immediately and firmly. She must be a good conversationalist, know what is going on in the world around her, be alert to events as they affect the persons with whom she is talking, and have as much real depth and background as one can expect in a 19-year old girl. She was already pretty and already had good taste in clothes, with a large and expensive wardrobe; so these were not problems.

As can be seen, it was a large order to take the Miss Kansas City we had and to create a Miss

Missouri and Miss America in the image we had developed. But this is the challenge of the classroom *Speech teacher every day of the year in much less glamorous surroundings and with far less motivation for the student to work.*

At this point we began what came to be known as the training program. The program fell into four basic categories: (1) the development and projection of a more dynamic and outgoing personality with some intellectual substance, (2) the improvement of appearance, (3) the improvement of the dancing talents, and (4) development of poise and confidence in all situations.

In the effort to develop the attributes of personality, to improve the conversation and to become more outgoing, a regimen of reading, speaking, and making public appearances was established. Each day, Margie was to read the newspaper from cover to cover and discuss with me or with someone the major news items of the day. Each week *Time* or *Newsweek* was assigned as reading material, with a review of the most interesting and the most newsworthy items. Every two weeks a current novel or some major work was to be read and reported. Most of these reports were made as speeches from the stage of the University of Kansas City Playhouse. However, some were handled as conversation pieces between the two of us, or with others where possible. In addition to the speeches on books and articles, she was assigned to speak on such varied subjects as, "How Miss Missouri Will Handle a Wolf at a Personal Appearance Where There Is Dancing," How To Do Something, Speech to Persuade, etc. Speech teachers will recognize these last two as familiar assignments. When time was available and teachers willing, the speeches were made before classroom audiences. Most of them had to be given in an empty theater.

Ready-made and real audiences were present at public appearances, however, and Margie became quite skillful at the occasional speech. The public appearances ranged from meeting Miss Hawaii at the airport to dinner meetings, acceptance of a scholarship at the Missouri State Fair, and a home-plate talk in the St. Louis Cardinals' Busch Stadium.

There was no serious problem in the matter of improving appearance. After all we had a pretty girl to begin with and there was no effort to change that. This project was largely a matter of learning to walk with dignity and a proud bearing. The biggest difficulty we encountered here was a posture problem. She tended to carry her head and neck forward as though she were ashamed of something and, therefore, hanging her head. This was

a matter of drill and practice more than anything else, but was time consuming. Much experimenting was done on make-up until combinations of creams, eye shadows, lipstick and rouge were hit upon for daylight, another for artificial light and another for stage appearances. Clothes to be worn for public appearances were always carefully selected to show off the girl and not the style.

Although I have had some experience directing musical productions, it seemed wise to bring a professional dance instructor in for the tap dance talent routine. He set five hours of rehearsal to be included in the daily routine. Unfortunately, Margie had never done any dancing other than the recital and had not been exposed to the vigorous, energetic demands of the "show" kind of dance. This, combined with her lack of energy and vitality, caused a serious problem of running out of wind and becoming very fatigued before the dance was completed. As a result she would be completely "wrung out" after each three-minute dance. It might be well to interject here that of all talents, tap dancing is the most risky to take to Atlantic City. The exact set-up of the stage is not known until you get there. Yet a tap dance has to be designed for a specific stage area. It is pretty late to modify the dance routine the day of your performance. Also because the hall is so large, it is difficult to hear the taps.

Finally, the development of poise and confidence turned out to be a real challenge to the imagination and ingenuity. Some of this was, of course, involved in the speeches and public appearances. In addition, Margie was frequently introduced to complete strangers and left to fend for herself. These strangers were my university colleagues. They would then report weaknesses to work on. But the real challenge came in trying to prepare her for any eventuality or social catastrophe that might befall. To this end, we worked on table manners, dropped things, spilled things in her lap, tripped her so she would fall, caught her formal as though it were on a nail, etc. Everything that could be imagined we tried to anticipate and work out a solution.

As an amusing sidelight, the very first night we worked on table manners I let the first slice of roast beef slip off the knife and fork and it plopped to the floor. Not a very auspicious beginning for one who was to teach!

During the two weeks immediately preceding the departure for Atlantic City, Margie moved in with our family. During this period we tried to duplicate the events of the week in Atlantic City as nearly as possible, as a sort of dress rehearsal.

The road from Miss Kansas City through Miss Missouri to the Miss America Pageant was a rigorous one of reading, speaking, dancing, walking, exercising, meeting and talking with people, modeling and self-analysis. It left almost no time for any normal 19-year old's social life. Margie rehearsed three hours a day, six days a week on speaking, voice training, dancing, and walking. The other activities took place during the rest of the day.

There is no objective way to measure how close

we came to the image of "Our Miss America." Margie did become Miss Missouri. She did not place in the Miss America contest. Perhaps the judges did not want a Miss America in the image we tried to create or perhaps we did not quite succeed in achieving the image. There may have been other reasons. There is no way to be sure.

It would be interesting to try this training "in depth" again now that I have been to Atlantic City and have had this summer's experience. It is a unique challenge to a teacher of Speech.

## One Man's Opinion

In the November issue the table of contents listed an article by David P. Barron, "Speech Development in Retarded Children," presumably to be found on p. 33. Instead, on p. 33 readers found the beginning of Mrs. Wolf's, "Why Johnny Can't Speak" (which *Contents* listed as p. 31). Puzzled readers have written in to inquire why the editor seemed more than usually confused. The answer is a *tour de force* of complicated simplicity. Since some of our advertising copy arrived late, and in smaller quantity than was anticipated, a long article had to be inserted. To make room for it, the Barron article was taken out. By that time the table of contents had already been printed. This is but one indication of why your editorial friends are all prematurely grey.

\* \* \*

R. M. Montague, Sr., of Quantico, Virginia, sent a letter of the sort that keeps editors young in heart, if battered by circumstances: "I received my first, the September, 1958, issue of TODAY'S SPEECH. All of the articles I have read at least once, and some of them several times. This in itself bespeaks my feeling toward your magazine. Tomorrow evening I am going to take my copy to the Toastmaster Club meeting to let my club members see it." And from Mrs. Margaret Walsh Kasper, a Speech Therapist in Roselle Park, N. J. — "Thank you for the many informative and pleasurable hours of reading provided by TODAY'S SPEECH. I look forward to each new issue. . . ."

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### OTHER SPEECH JOURNALS

Off-campus readers of TODAY'S SPEECH may not be familiar with the range of special publications dealing with Speech. *The Quarterly Journal*

of Speech and Speech Monographs are published by The Speech Association of America. Subscriptions may be secured by writing to Dr. Owen Peterson, Department of Speech, Louisiana State University, Baton Rouge, La. *The Southern Speech Journal* may be addressed: Miss Mary Louise Gehring, Executive-Secretary, Southern Speech Ass'n., Stetson University, De Land, Florida. The editor of *Western Speech*, Donald E. Hargis, is at U.C.L.A., Los Angeles, Cal.

*The Central States Speech Journal*, edited by Dr. Keith Brooks, Ohio State University, Columbus, Ohio, starts its eleventh year with its Winter, 1959 issue, which will contain a rich variety of articles. Our readers may be especially interested in "Hypnosis in the Speech Clinic," by Carl Weaver, "Emerson: Democratic Egalitarian," by Anthony Hillbruner, "The Preacher's Personal Proof," by Lionel Crocker, "Televised Lipreading," by John O'Neil, "Oral Communication Training in Worker's Education," by A. Conrad Posz, and "Public Speaking Under Difficulties in Missouri," by John C. Tindel. Among the special features, a round-up of "Significant Contributions in the Psychology of Persuasion," by Robert Goyer sounds especially promising.

Editor Hargis, of *Western Speech*, has proposed a composite index for the four regional Speech journals — which seems an eminently worthwhile idea. "The problem is money." Does some philanthropist want to contribute some \$500 toward this project? How many of our readers would like to buy the volume at \$1.00 a copy? It is said that education consists of knowing where to find pertinent information! Such an index would save endless hours of hunting through library stacks. Let's get steam behind this idea to make it work!



# Speech Development for Retarded Children

by David P. Barron

*Mr. Barron is Supervisor of the Speech and Hearing Clinic, Southbury Training School, Southbury, Conn.*

**S**PEECH, BEING A COMPLETELY LEARNED ART, is often a difficult task for children of normal intelligence. For the retarded child, the art of speech can be so fraught with difficulties and frustrations that his communication levels rarely keep up with his social maturity. Early speech stimulation and language development, as provided by the parents, can often enhance the child's expressive abilities.

Parents of the retarded must accept the fact that their children's goals are limited. The quality and quantity of speech may be limited. New goals in speech advancement must be established by the parents in gradual steps. They should consider that the retardation of their children will normally bring about relative degrees of delayed speech. In one way this delayed developed can be quite helpful. The delay in speech often provides the parents with an excellent amount of time to establish speech stimulation and language development practices in the home.

In order to speak, the retarded child must be given every opportunity to make use of his physical speaking mechanism. Very early feeding drills can help eliminate drooling, poor dental eruption, and sluggish muscle control. Consultations with the pediatrician will indicate how soon the child can graduate from his "soft" diet to more solid foods. Often the routine of feeding a retarded child is so messy that the ritual becomes abhorrent to both the mother and child. The ordinary soft diet is often poured, rather than fed, to the child. Chewing, licking and swallowing activities suffer when the child is improperly fed. A completely bed-ridden child can swallow more easily if fed in a comfortable, but slightly elevated, position.

Once a highly stimulated child begins to listen to speech and shows some receptive understanding, the parents can begin to shape their speech development program along more concrete lines. The parents should remind themselves that speech should always be a pleasant, happy experience for their child. By stimulating their child with musical games, animal sounds, bird calls, clapping and rhythm marches, and pantomime stories, over a period of time, it is possible to bring about speech

sounds without ever "demanding" such a response from the child.

Frustration is the most dangerous element in the learning process of a child just learning to speak. Constant correction and negative "do it this way" reminders hinder the child in his attempts at speech. Often retarded children actually begin to speak four or five words before frustration stalls further development. Many of these children revert to gesture, pantomime, and tantrums, and reject verbal communication partially or completely. Because of the fact that communication is partially dependent upon "non-verbal" gestures, facial expressions, body positions, and attitudes, it is up to the parents to know when and how to limit gesture. If a child is able to express all or part of a phrase, for instance, he should be encouraged to use speech rather than gesture. In the same realm, if he is learning a new word or phrase, gesture should be kept at a minimum. If "acting out" speech situations appears to be pleasant and enjoyable to the child *and* promotes better speech development at the same time, such activity should be encouraged.

Once speech has appeared and the child seems fairly proficient in the art, the parents can turn their attention to still another factor. Preventive medicine practices will assist the child to continue speech development. Regular dental care is highly important. The toothbrush routine should not be underplayed. Consultation and examination by a good ear, nose and throat specialist will detect hearing losses, circumvent allergies, minimize chronic colds and infections, and generally direct the parents in the child's health needs.

Basically, the speech development of the retarded child is slow. In order to keep the child's interest and motivation in speaking, it is necessary for the parents to replace the word "speech correction" with that of "speech encouragement." By making the child's speaking enjoyable and successful through play, family role-taking, and interpersonal communication in general, the parents will help cement steps of progress so that there is little chance of regression.

*(Continued on page 26)*

# A THEORY OF MEMORY AS APPLIED TO SPEECH

by Joseph B. Hennessey, Jr.

Rev. Hennessey, a minister of the Christ Evangelical and Reformed Church, Roaring Spring, Penna., is a graduate student at Penn State.

PATERSON SMYTH IN HIS *Gospel of the Hereafter* writes: "And the ghosts of forgotten actions came floating before my sight, and the things that I thought were dead things were alive with a terrible might. And the vision of all my past life was an awful thing to face alone, alone with my conscience in that strange and wondrous place."

Memory has always been thought of as something very mysterious. Some even go as far as to call it a spirit. Says Weatherhead, "Memory is not essentially of the brain but of the spirit. . . . A fragment of scientific evidence showing the persistence of memory even in this life will help us to realize that when earthly hindrances are done away it is reasonable to suppose that memory will, to a large extent, remain."

Yet memory is not spiritual or ghostly but rather an aspect of our physical make-up which we shall some day be able to see at work as we have come to see the atom and its mysterious activity. It is very amazing to know that some have been able already to suggest ways of developing memory without knowing exactly how memory originates or how it maintains these ghost-like traces of experiences from the past.

What then, is memory? This question may be fruitfully sub-divided: Where is the area for remembering located in the cerebrum? How does memory occur? What makes up memory?

## I

We are told that *memory is a result of a process of association*. "Whether a connection or not, the fact remains that the new always imposes itself on our minds through association with something already known," says Bruno Furst in *How to Remember*.

"Whenever we undertake to learn something, we can either associate it visually with familiar facts or relate it logically through pure reason. . . . Because pictorial impressions are the strongest, it is apparent that in memorizing and in remembering,

in all that the memory retains, it is essential to make visual associations," he continues.

Said E. J. Furlong in *A Study of Memory*, "Memory is a direct acquaintance with the past. . . . When we remember a past occasion we do not merely reproduce the sensory data in imaged form. We reproduce . . . more or less completely, our whole state of mind on the remembered occasion. . . . When we remember we do not merely remember sense-data: we also remember what we, active subjects, did about those sense-data — what we believed, felt and wished."

Sir Frederick C. Bartlett, author of *Remembering*, found that what subjects remembered was a result of what they had read into the patterns of what they had perceived. The meaning an object has for us largely determines how we remember it. We cannot have memory without association. We remember the past because of its associations with the present. We remember the present because of its associations with the past. We cannot remember at all unless what we remember is remembered in relationship to the setting in which it occurs.

This should give us some insight as to where the process of memory occurs in the brain. Norman L. Munn tells us that "The frontal association areas of the cerebral cortex are important for certain complex associative processes. This has been shown in experiments with animals ranging from rats to apes; and in observations on human beings who have injuries in both frontal lobes. The processes particularly affected are recall of recent experiences, reasoning and motivation." Experiments with monkeys and apes show that when association areas outside the frontal lobes are destroyed, there is no disturbance of ability to recall. The destruction of one frontal lobe likewise has no effect, regardless of whether it is on the right or left hemisphere, indicating no dominance of one side in memory. However, when both frontal areas

are completely destroyed, ability to recall is completely lost. In operations on human beings involving the removal of portions of the frontal lobes, what occurs is practically the same as the experience in monkeys and apes.

Says Carmichael in *The Physiological Correlates of Intelligence*, "The present evidence seems to indicate that a loss of the frontal lobes rather subtly affects the entire mental life of the human individual. . . . The frontal lobes also seem to involve the capacity of an individual to synthesize past learned acts or associations into very complex conceptual wholes."

It seems evident, therefore, from a layman's conception of all this, that memory can be pinpointed to this area of the brain. We must say that without the areas of sight, smell, and hearing, etc., it would be very difficult for us to associate or to remember. There would be no channels of experience. Yet from what has been said in the foregoing the co-ordination and central point of this process of the mind is definitely located in the frontal lobes.

## II

Our second problem is, *how does memory begin?* In order that memory might have a beginning there must be interest and attention. "Interest is one of the main factors to be considered in memory; it is the 'mother of attention'; and attention is the 'mother of memory,'" according to Darwin Oliver Lyon in *Memory and the Learning Process*.

Says Furst, "Memory functions only when your facilities are active." If the faculties of the mind are active and attentive, the mind is receptive to new experiences. As these experiences enter into the perceptual mechanism, they leave what Freud calls "telltale traces in the system right next to the perceptual mechanism." This would be the area of the frontal lobe of the brain. These traces are elements of memory. Such traces, continues Freud, are unconscious but are in the ready condition to be made conscious. "Every experience after it is over, leaves behind it a condition upon which its revival depends," says John Rodgers Martin in *Reminiscence and Gestalt Theory*.

"From a general point of view," says Bartlett, "it looks as if the simplest explanation available is to suppose that when any specific event occurs some trace, or some group of traces, are made and stored up on the organism or in the mind. Later, an immediate stimulus re-excites the trace, or group of traces. . . . There is, of course, no direct evidence for such traces. . . ." And yet those traces are there and are capable of being damaged or destroyed, as in the experiments referred to by Munn. If we

are able to understand and give sufficient attention to an experience a "telltale trace" is always left. This trace is the beginning of memory.

## III

Thirdly, *what makes up the total memory process?* This is explained in several ways among those who have made a study of this subject. Furlong says that it "is both retentiveness and retrospective." To him it is retaining the experiences of the past, together with an interpretation of them.

Paul F. Finner said that "in addition to learning, the term memory covers retention, recognition and recall." To Bartlett it is a process composed of perceiving, recognizing and recalling.

Perhaps the presentation that covers the whole gamut is that of D. O. Lyon, who maintains that the complete act of memory involves four processes: Retention, reproduction, representation and identification.

Retention is an essential feature of all life. Retention in memory is analogous to inorganic things. When we see force placed upon or within a body, changes must occur in it. Whenever there is motion, says Lyon, there is displacement. This may be permanent or temporary, affecting the mass as a whole or in parts. He goes on to use as an illustration a current of electricity that passes through a wire. The wire is altered when this happens. This change is temporary (depending on the strength of the current) though theoretically it is doubtful if the wire will return to its original condition. The same, in effect, actually happens to the brain in the act of retention. When something is impressed upon the mind, says Lyon, "There must be a molecular or atomic change of some sort in the brain substance."

Retention, according to this author, is influenced by several things. They are: condition of the organism, strength and clearness of the impression and repetition. Poor retention is found to exist in not only forms of amnesia but also in cases of old age, fatigue, and where drugs, alcohol, opium are used. The mind cannot retain if it is poor physically.

Also, the stimulus to be retained must be strong enough to make an impression. Feeble impressions are soon forgotten. Yet, not only is it to be a strong stimulus but one that is clear and defined, having an image of its own. There must be a complete understanding of the idea. Again it should be emphasized that attention is the "mother of memory." It is appropriate to mention here that impressions made during moments of great emotion are practically never forgotten but always retained. These impressions always have a strong stimulus and are quite vivid in image.



Finally, and very logically, repetition is the strongest of all conditions of retention.

Reproduction and representation are very closely linked together. When an image is retained in the mind it is ready for recall or reproduction. This, as has been said, can be done either passively or by the process of association. When the image arrives passively it merely comes into the consciousness without any effort at all. Most common is the image which is reproduced by means of association with a similar idea. This can be a result of either an already retained image or of one that appears or is experienced exterior to the person. One is being recalled by the individual himself. The other is recalled by an external stimulus. Further, the ease by which an image can be recalled depends upon how often it has been recalled in the past or upon how often an association has been made.

Identification or recognition is the last process of memory referred to by Lyon. "Memory in the full meaning of the word is a knowing of the past and of my past." It is important that we not only recognize this image of the past but that it was an experience of our own.

The foregoing, according to Lyon, is the complete act of memory, which he defines as "the mental capacity of retaining unconscious traces of conscious impressions or states and of recalling these traces to consciousness . . . the mind must be conscious that the impressions, sensation or mental state . . . has certain relation to the past."

To this point we have endeavored to pinpoint the area of memory's operation in the brain. This we indicated to be the frontal lobes of the cerebrum. Here a stimulus is perceived, leaving "tell-tale traces," called elements of memory in an unconscious state ready to be made conscious. We went on to discuss what the total process of memory involved. It is merely the act of approaching an experience with the whole personality and then at a later date associating that experience with another similar stimulus. We shall now discuss methods of developing one's memory into a greater instrument of the personality.

#### IV

All writers are unanimous in emphasizing that the first step in making an impression on the mind is attention. The greatest enemy of memory is the lack of concentration. Yet concentration is not the end in itself. It should lead to associating the particular experience with something already learned. Said George A. Miller, "Equally important is the way things fit together. If a new task meshes well with what we have previously learned, our earlier

learning can be transferred with profit to the novel situation."

Equally important is the association of an experience with the contemporary surroundings of that experience. René Descartes, in his work *Rules for the Direction of the Mind*, relates the importance of both kinds of associations. "If I have first found out by separate mental operations what the relation is between the magnitude A & B, then that between B & C, C & D, D & E, that does not entail my seeing what the relation is between A & E, nor can the truths previously learned give me a precise knowledge of it unless I recall them all. To remedy this I would run them over from time to time, keeping the imagination moving continuously in such a way that while it is intuitively perceiving each fact it simultaneously passes on to the next, and this I would do until I had learned to pass from the first to the last so quickly that no stage in the process was left to the care of memory, but I seemed to have the whole intuition before me at the same time. This method will relieve the memory, diminish the sluggishness of our thinking, and definitely enlarge our mental capacity."

Out of this emphasis upon association in memory have come various systems to improve memory. Perhaps the most prevalent systems are those for remembering names, as in Dale Carnegie's *How to Win Friends and Influence People*. The idea of association is very strong in these systems. An illustration of this appears in Laurence Barrett's article, "What's the Name?" He gives these simple rules in remembering names:

- (1) Be sure you get his name right. Spell it. Use it in conversation. Associate it with something. Put it in a little blue book.
- (2) Methodically file the name away in relationship to other previously learned material.
- (3) Use it frequently.

Colin Peters relates that memory systems can improve recall by 200 to 400 percent. Mr. Peters maintains that memory is like reading and writing — everyone can do it. Regardless of whom the person may be, he has the equipment to remember better. Most of us are not using our memories well. Peters refers to the classical "absent-minded professor" as an example. The professor doesn't forget his umbrella as he leaves. He, instead, forgets it as he arrives. His thinking is on the lecture. Thus when he sets the umbrella down he does it automatically — and forgets to note this fact. This leads Peters to say, "The whole secret of a good memory is 'remembering to remember.'"

In his book *How to Remember*, Furst emphat-

ically notes, "As soon as a man's interest is aroused, he takes notice, that is, he turns his full attention to the object in question. This intensification of his attention we will call concentration and we have discovered this principle: 'Careful observation and concentration lay the foundation for good memory. . . .'" Then quickly he gives his reason for the system: Observation and concentration are "easiest when the object of observation can be made interesting to the individual."

In relationship to this basic principle, Furst offers these six rules for memory in his book, *Stop Forgetting*:

- (1) Concentrate on what you want to remember.
- (2) Find a reason for remembering.
- (3) Repeat what you want to recall.
- (4) Don't write it down. "Memory is like a muscle. It becomes stronger with use."
- (5) Visualize an association around a notable feature. (Attach a handle such as the *fat* lady whose name is *Ful-ton*.)
- (6) Fit the memory into a pattern. (Relate similar experiences, events, words, etc.)

This system of memory, to be sure, stems from Furst's understanding of the memory process as explained earlier. He is very simply saying what Furlong refers to as retentiveness and retrospective-ness. It is the same to which Bartlett refers in his explanation of the process of perceiving, recognizing and recalling. It is synonymous with Lyon's use of the words retention, reproduction, representation and identification. Even Lyon himself, who is very critical of systems like that of Furst, is not actually saying anything different when he used the words literal and logical learning. He calls literal learning that which is done by association of words, and logical that which is done by ideas. He concludes that "facts memorized by literal learning do not 'last' for so long a period as those memorized by logical learning." It seems he attempts to separate the two types of learning more than does Furst. Furst would not tend to separate them but keep them continuously together throughout the memory process.

In summary, there are various systems offered to assist a person in developing his memory. These have proven helpful to many people. These systems agree on three points of emphasis:

- (1) Approach that which is to be memorized with interest and concentration.
- (2) Endeavor to associate the object with contemporary and past images or experiences.
- (3) Recall the object or image as often as possible.

In the next two sections we shall relate these points of memorization to the speaking situation. Also, we shall note what effect memory has on both the speaker and the audience.

## V

In the speaking situation there is the one who speaks and the one who listens. How can the various aspects of memory already discussed assist the speaker in preparation and help in making this a more influential moment for the speaker and a vital experience for the listener?

Memory was very important to the ancients. It ranked fourth place in the classical canon of rhetoric. Quintilian called it the "treasury of eloquence." It involved, for the ancients, the mastery of all the speaker's materials in order. Gradually its importance disappeared until the eighteenth century, when it was dropped completely as a canon of rhetoric. Today not much is said in regard to it in the speech texts. Lionel Crocker seems to have more of an appreciation than usual as he devotes eleven pages to it in his text. No one will disagree with Crocker's statement, "In order to think, we must have materials with which to think." He goes on to refer to the reservoir of these materials as memory. "Memory," he says, "deals with the past. It is a reinstatement of an old experience or a present consciousness of an old experience with knowledge that it is old. Inductive reasoning depends upon examples, precedents, sayings and facts. The public speaker must have these at his command."

Memory enters into most importance prior to the speaking situation. Memory helps us to be creative during our period of preparation. It affords us the opportunity to use materials already experienced in the past, such as those of everyday experience, reading, and social contacts. These we do not have to impress upon the mind. They are there. Perhaps most speakers would agree that those speeches easiest to present are those that come out of our everyday lives, as against those that come to us as a part of another's experience. More often than not our memories are not sufficient to give us thorough background for speech preparation; therefore it is necessary for us to seek elsewhere. To be able to use this new material adequately in a speech, we should absorb it to the extent that it also becomes a part of us just as is that which we had already known.

In all that we memorize, whether it be a poem, address, or essay, it is necessary first of all to make it our own. We cannot memorize words. We also experience what the poet or writer experienced. Then, too, the address should not be a body of

several independent ideas, but rather one which is a continuous whole, every part related to the others, each preceding portion giving the key to that portion to follow.

Also, it is very helpful to share the various ideas with others prior to the presentation. Express it in different terms. All of this makes it possible to revive the image of the speech again and again. The value of this is indispensable to memory, as has been discussed previously.

Being able to speak extemporaneously enables the speaker to address his hearers personally. It will give him eye contact with his hearers, to create the impression that he is speaking from the moment, as though having a personal conversation with his audience.

## VI

The speaker does not only need to develop his ability to remember for the preparation and delivery of a speech, but he must also be concerned to have his audience remember what he has said. This can be done by coining phrases that will carry the most important ideas of the speech to the hearer. A minister will often use a brief scripture that can carry the key to the whole sermon.

Again, the speaker might refer to familiar books, experiences of life, and current events with which most people are familiar. Perhaps the most potent means of impressing the audience is by means of illustrations, which have been described as the windows of the spoken word. Charts, pictures, an object, and other visual aids are valuable also.

Finally, we should say that the listener has his responsibility also. Studies reported by H. L. Hollingworth in his book, *The Psychology of the Audience*, show that an average of only 62 percent of a lecture could be remembered at the close of the class meeting. Three or four days afterward, only 50 percent was remembered; a week later only 37 percent; two weeks later only 30 percent; and after eight weeks only 23 percent was remembered. This indicates that 38 percent of a lecture is lost at once. Over a period of time 77 percent

is lost. The 23 percent retained will disappear very slowly, some lasting for a lifetime. Further, it is interesting to note that when a review test was given at the end of each lecture, memory improved 50 percent.

This seems to indicate that oftentimes the audience is not doing its part in the speaking situation. It seems to the writer that any acquaintance with memory would encourage the hearer to endeavor to make the speaking situation a personal experience. This sounds rather peculiar to say, yet most of us will agree that even though the hearer is there it is often not a personal experience, because he is miles away; so far as his attention is concerned, he is thinking not about what is being said, but rather about something that has happened or that is going to happen.

What is true of the speaker in regard to memory is also true of the audience. What an audience hears must be made personal if it is to be remembered. What is said should be associated with the experience of the past and the contemporary setting. And, finally, what the listener hears should be thought over as soon as possible after the speaking situation and continually related to similar experiences to come.

Granted there are times when a speaker is not clear in presentation. This the audience cannot control. On the other hand, presentations oftentimes are well done, yet the listener is left uninformed. In relationship to what we know about memory, we are able to place the blame on the hearer. He has failed to allow the memory pattern to have a beginning or to encourage recall of the subject presented.

The speaking situation, therefore, is a moment of memory at work. The speaker cannot convey a message without it, neither can the audience respond to what has been said, without observing its rules. Cicero said that the tools of the speaker for accomplishing his purposes are people. People aren't really people without the gift of memory at work to its fullest.



# What Is Happening To Broadway?

by

Loretta Wagner Smith

Philip Sapienza

Katherine Sweeney

*Miss Smith, Associate Professor, Brooklyn College, and two of her graduate students, show how the current Broadway theatre has become obsessed with a denial of humane values.*

Have you been to the theatre recently? Have you been fortunate enough to experience the charm of *My Fair Lady*, or enjoy the gaiety of an Iowa fair in *The Music Man*, or see the completely delightful *Bells Are Ringing*? What plays have you recently attended that are not musicals? What type of play have you seen that is not a "music drama" — (a term that has been used with a certain freedom)?

One of the most obvious characteristics of the "new" play is the strange assortment of characters which appear in it. In the plays of Williams, Miller, Inge, the post-war O'Neill, Samuel Beckett, Carson McCullers, and Truman Capote, various types of degenerate characters abound. Drunkards, neurotics, prostitutes, and dope addicts people the pages of O'Neill. Sex maniacs and homosexuals slink through scene after scene in the pages of Miller and Williams. William Inge's *Come Back Little Sheba* presents the stalemate of a sensitive alcoholic and his love-starved wife. As a matter of fact, most of the women in these plays are either nymphomaniacs or delicate neurotics. Blanche, in *A Streetcar Named Desire*, is trying to conceal her past in alcoholism, incontinence, and common prostitution.

Tennessee Williams, more than any other, seems to represent the "new" playwright, writing the "new" American drama. His work embodies many of the most recent trends characteristic of a large number of American plays. If a playgoer, who had not been to the theatre for fifteen or twenty years, were suddenly thrust into the milieu of a Williams play, he would see, hear, and feel things unique indeed to him.

Throughout the work of Williams one finds the character who cannot face reality and who conse-

quently retreats into a make-believe world of fantasy. Laura leaves business school (and the outside world) and lives in her glass menagerie, where the world is under her control and where she is accepted. Amanda, Laura's mother, exists in a world of illusion, since she fails to establish contact with reality. In *The Rose Tattoo*, Serafina sublimates the reality of her hard life into the legend of her husband's faithful devotion.

As Paul Engle has observed, "Living virtually in illusions is the substance of nearly all the important people in nearly all of Williams' work." A psychiatrist would describe these characters as psychotic or at least neurotic.

In *The Glass Menagerie*, Amanda, Laura's mother, is a rather pathetic widow who (like Blanche) regards herself as a member of the decayed Southern Aristocracy. Disappointed in her several attempts to seek a suitable husband for her timid, crippled daughter, she feels defeated by the crudeness of a world which is unappreciative of her gentility. Blanche and Amanda, the leading characters in Williams' two most striking plays are obsessed by delusions of a glorious past which continues to exist only in the tormented minds of the victims.

In *The Rose Tattoo*, the situation is different, but the theme is the same. Serafina revels in the memory of her husband's fidelity, despite the fact that all evidence seems to point to his infidelity. Unable to adjust to this evidence, she retreats from the world and refuses to leave the house in fear of conclusively discovering the truth. Unlike Williams' other heroines, Serafina makes some final adjustment.

In *Streetcar Named Desire* Stella and Blanche are daughters of a disintegrated family of the old South. Stella finds security in marriage to a man

more animal than human, who acts with primitive possessiveness. Blanche, unable to adjust, becomes a victim of alcohol and prostitution; nevertheless, she still retains a certain gentility and strives for protection from harsh reality. Since her memories are as unpalatable as her present situation, Blanche constructs a dream-world for herself, to make both the present and the past bearable. As Gassner suggests, it becomes a world of self-delusion and pretentious public behavior. Phelan describes her past as nymphomania, plus other psychoses. Her present is near madness, and finally, foiled in her attempt at human relationship, she loses her mind. Blanche remains one of the most complex and interesting characters Williams has created.

Sheldon Cheney has described the play as "a searching and depressing study of a girl's decline out of make-believe romance into madness."

Tennessee Williams has employed the dream mechanism for characters who are striving to create and maintain ideal images of themselves. He seems to accept their delusions with both pity and compassion by presenting them as pathetic defenses against life's frustrations. No doubt, a psychiatrist would describe them as defense mechanisms.

Williams shows sheer mastery at drawing portraits of women who cannot face reality. Usually their illusions are carefully nursed and brutally destroyed, with the victim being unable to face the consequences of the truth. Laura clings to the illusion of her own fragile childhood through a collection of little glass animals. The theme of a woman coming to terms with life, and shattering an outmoded image which can no longer exist in modern society, is paramount in both *A Streetcar Named Desire* and *Summer and Smoke*.

Although Williams shifts his attention to the inner workings of a man in *Cat on a Hot Tin Roof*, the theme remains the same. Brick lives in a dream world, through alcohol, in his frustrated attempt to recapture the glory of his collegiate life when he was a hero as a football player.

Lumley has described it as "a play of emotions where . . . all repressions are swept aside, and what remains is the stark animal ferocity of an individual's loneliness, his inability to face responsibility he owes not only to others, but to himself."

The theme of loneliness, and the psychology attached to it, are beautifully explored by Carson McCullers in *A Member of the Wedding*. Instead of making a young girl's adolescence the springboard for a conventional plot, McCullers gives us a sensitive, psychological study of adolescence, of the no-man's land between childhood and adulthood. As Gassner has pointed out, the play is a

drama of unrealized hopes, of keenly felt disappointments, and of the essential loneliness of life as seen through the mind of a frustrated adolescent.

The psychological results of man's inability to face reality are also seen in the plays of Arthur Miller, especially in *Death of a Salesman*. Willy Loman's life is a history of hollow success worship, false values, and a chronic inability to face the truth. Unfortunately, not only does he act on these false beliefs, but he indoctrinates his sons with them. One cannot accept *The Death of a Salesman* as tragic, however, for its hero is too much a loud-mouthed fool to wear the trappings of tragedy.

Lumley has set forth an interesting interpretation of *Death of a Salesman* as a dream play: ". . . we can safely claim that it is a most interesting psychoanalytic study of an ordinary man. Though the whole impression of the play is of stark realism, . . . it is conceived as a dream play, and characters and sequences overlap in the style of a carefully thought-out cinema montage."

Such a searching psychological study of a character is typical of many of the characterizations on the modern stage.

The emphasis upon sex and sexual manifestations in behavior is an intermittent theme of the new drama. In *Summer and Smoke* the two principal characters wage a play-long battle with their sexual inclinations, only to lose out in the end. Stanley Kowalski of *Streetcar* is almost a brutal embodiment of sex itself; Blanche is a nymphomaniac, and her sister, Stella, is apparently also one.

*Baby Doll*, a motion-picture script rather than a play, is a story of a two-year-old marriage that has not been consummated. It ends in the final ironic conquest of Baby Doll by a stranger. The sex motif is once again overpoweringly dominant in *Cat on a Hot Tin Roof*. In *The Rose Tattoo* the heroine is characterized by an erotic obsessiveness. She spends most of her time between sensuality and concern for her daughter's virtue. Serafina finds her greatest joy in recalling the memories of her ideal sexual relationship with her husband. Her moment of greatest despair comes when she realizes that he was guilty of adultery. Her final triumph is reached when she finds a lover as satisfactory as the dead husband.

In a review of the latter play, Harold Clurman claims that "Williams has undertaken to write a hymn of praise to the unfettered sexual instinct. . . . Serafina . . . is the affirmation of sex as the root feeling of a complete existence."

Gassner has probably written the most accurate, and undoubtedly the most succinct analysis of Williams' attitude toward sex: "If Williams has evinced

one paramount conviction, it is a belief in the power of the libido to both animate and destroy a human being. In this respect, Williams reveals his kinship to D. H. Lawrence, whom he has admired to the point of imitation. Only in *The Glass Menagerie* . . . does sex play a secondary part."

Williams is not the only "new" playwright to have given sex a prominent role in his works. A play of Inge's has already been cited as an example. To them might be added Robert Anderson (*Tea and Sympathy*), McCullers, and Miller, among others.

The late George Jean Nathan seemed to recognize this trend when he wrote, "In late years there has grown up a school of amateur but confidently assertive realists who regard as truly expressive of human emotion only four-letter words and who are distressed that those like moon, love, home and that sort fall indecently into the same numerical category."

The philosophy that pervades so much of the "new" drama emphasizes the idea that the individual himself is not responsible, that he is solely a product of his environment, trapped in a web of circumstances entirely beyond his control.

At the beginning of *Long Day's Journey into Night*, Mary, in speaking of her sons, says: "But I suppose life has made him like that, and he can't help it. None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever."

Later, when Tyrone begs his wife to forget the past, the audience is again faced with an overwhelming impression that everything is beyond man's control. Mary reminds Tyrone that the past is the present and the future, that we all strive to lie our way out, but that life won't let us.

In an article on our modern playwrights, Stephen Spender describes them as "angry young men," and writes: "Nothing is more difficult to do than to remain a rebel without becoming simply someone who goes on complaining for no reason. There is cause, however, for hoping that this group of young writers will continue their protest, with reason, when their anger is exhausted."

This is the most irritating and infuriating characteristic of John Osborne's *Look Back in Anger*. It is all anger, without purpose, without real meaning. He seems to rant and rave without actually saying anything.

Alison gives insight into Jimmy's personality when he says, "After our marriage he actually

taunted me with my virginity. He was quite angry about it, as if I had deceived him in some strange way. He seemed to think an untouched woman would defile him."

Jimmy describes his wife in these words: "My wife — that's the one on the tom-toms behind me. Sweet and sticky on the outside, and sink your teeth in it, inside all white, messy, and disgusting."

He has a veritable hatred for Alison's mother. "She'd bellow like a rhinoceros in labour — enough to make every male rhino for miles turn white, and pledge himself to celibacy. She's as rough as a night in a Bombay brothel, and as tough as a maulot's arm. She's probably in that bloody cistern, taking down everything we say . . . My God, those worms will need a good dose of salts the day they get through her! Oh what a bellyache you've got coming to you, my little wormy ones! Alison's mother is on the way! She will pass away, my friends, leaving a trail of worms gasping for laxatives behind her — from purgatives to purgatory." This then is the tenor of *Look Back in Anger*.

One graduate student, a frequent theatre-goer, aptly described her reactions after attending *Long Day's Journey into Night* as follows: "After what seemed an interminable length of time, I literally stumbled into the world outside the theatre, limp and exhausted, because, like the rest of the audience, I had gone through a terrible ordeal in terms of witnessing human suffering and anguish. It seems unbelievable that so much horror could take place in a quiet, peaceful, country house, within twenty-four hours' time.

"This play was almost too horrifying to be true; it was more than any author, even Eugene O'Neill, has a right to expect from his audience. There was too much that was sordid and base; there was too much sheer misery and loneliness in his characters; there was no action to speak of, and there was absolutely no element of hope, either at the beginning or at the end."

One of the results of the emphasis upon psychological problems has been a general lack of plot in the plays discussed. Action and events, simple occurrences, are few and far between. Very little happens in the "modern" play. It stands to reason that if a playwright concentrates upon the inner lives of his characters, he must sacrifice his portrayal of their "outer" lives, the world of reality. This is true of the plays of Williams, Miller, O'Neill, McCullers, Truman Capote, Inge, and Samuel Beckett, to mention a few.

As evidence one need only mention the following plays by the aforementioned authors: *The Glass Menagerie*, *Summer and Smoke*, *The Rose*



*Tattoo, Cat on a Hot Tin Roof, A Streetcar Named Desire, Death of a Salesman, The Iceman Cometh, Long Day's Journey into Night, A Member of the Wedding, The Grass Harp, Bus Stop, Picnic and Waiting for Godot.* In all of these plays very little happens on stage, although a great deal may happen between scenes. For example, in *Member of the Wedding*, Carson McCullers has the young brother die between acts, although the play itself has almost no action. Accordingly, John Van Dru-ten has criticized the play on the grounds that its action is too slender. It is only through the skillful addition of other media, such as lighting, music, and the beauty of the lines themselves that the play can command a whole evening. In a similar way, *Picnic* survives.

John Mason Brown's comments in his review of *The Glass Menagerie* could probably be applied to most of the plays already mentioned: "Its plot is nonexistent, at least as far as plotting is ordinarily understood. Mr. Williams bases his play upon an incident rather than a plot . . . His concern is what lies under the surface of events."

*Waiting for Godot* is an excellent example of the tendency toward an absence of plot. The play deals with a mysterious stranger, a "Monsieur Godot," for whom everyone waits, but who never arrives. Consequently, absolutely nothing happens in the play; no one comes or goes. On some strange no-man's land we encounter two noisome vagrants. Their dialogue is pointless, and nothing happens to them as they wait, night after night, for Godot. Here is a typical extract from their conversation:

Estragon: Let's go.  
 Vladimir: We can't.  
 Estragon: Why?  
 Vladimir: We're waiting for Godot.  
 Estragon: That's right. (pause) You're certain it's here?  
 Vladimir: What is?  
 Estragon: That we've got to wait?  
 Vladimir: He said before the tree (he looks at the tree). Can you see any others?  
 Estragon: What is that one?  
 Vladimir: They call it a willow.  
 Estragon: Where are the leaves?  
 Vladimir: It must be dead."

Brooks Atkinson remarked in a recent review, "This is an intelligent production of an unintelligible play . . . since no one knows exactly what 'Waiting for Godot' means . . . Mr. Beckett wrote a play in which what is said is largely beside the point. What is felt is the essence of the story."

In discussing *Waiting for Godot*, Eric Bentley pointed out that, "Though it is permissible to be

nauseated by existence, and even to say so, it seems doubtful whether one should expect to be paid for saying so, at any rate by a crowd of people in search of an amusing evening."

The off-Broadway production of Samuel Beckett's play, *Endgame*, fits into the Broadway pattern of misery and despair. The characters in the play are not real people in the usual sense of the word; so, as miserable as they are, it is far easier for the spectator to remain emotionally aloof. The play is bizarre, and in some respects compelling theatre. It is certainly an experimental one in type.

There are four characters, one an invalid who cannot move from his chair, another, his servant, who cannot walk upright, and two characters who poke their heads up periodically from their respective ashcans. They seem to be in a bare, dreary, brick cellar with two tiny windows which can be reached only by ladder. On the dimly lighted stage there are few props — the invalid's chair, a ladder, and the two ashcans. The atmosphere (as the play opens) is weird, uncanny, and literally out of this world.

The scene begins with Clov, the servant, moving the ladder from window to window and laughing each time he looks out. Then he peeks into the ashcans and laughs. Next, Clov removes the sheet covering the invalid, Hamm, who has a large blood-stained handkerchief over his face.

Everything is nothing, absolutely nothing. They exist in the midst of nowhere. What time is it? "Zero." No one can leave, because there is no place to go. Hamm's ancient parents are in the ashcans, and when the father raises his head, Hamm cries, "Accursed fornicator! How are your stumps?" This is typical of the play's dialogue. The seeds that Clov planted will not come up. Nothing is alive, and those who are still breathing are on their way out. Hamm sends Clov, with a telescope, to the window to see what the weather is. It is the same. What does he see? "Zero, zero, zero." The ocean is the same; there are no gulls; there is nothing on the horizon; all is gray, gray, gray.

Clov: Why this farce, day after day?

Hamm: Routine. One never knows.

Clov: Something is taking its course.

Hamm: We're not beginning to . . . to . . . mean something?

Clov: I have a flea!

Hamm: But humanity might start from there all over again! Catch him, for the love of God!"

They are not really alive; yet they are not dead. They are waiting, but there is nothing to wait for.

(Continued on page 29)

# Educational TV and the Small College

by William D. Sample

Professor Sample is Head of the Radio-TV Department at St. Lawrence University, Canton, N. Y. and author of several preceding articles on television and radio in TODAY'S SPEECH.

**P**ROFESSIONAL EDUCATORS HAVE THE MAGNIFICENT and inspiring responsibility of fulfilling three fundamental purposes. They are committed to:

- conserve truth and values
- transmit truth and values
- create new truth and values.

As the only social institution dedicated solely to these functions teachers today find the burden an increasingly heavy one.

Fortunately a new tool has been found to assist them in their task. It is called television. And television offers great promise as a marvelous teaching instrument to conserve, transmit and create truth and values.

Unfortunately many professional educators are frightened by the thought of educational television because of their mental image of commercial television. As a result teachers tend to think of television being used in education solely as a replacement for the teacher and not as an additional resource to be used *by a teacher*.

Actually it is folly to compare educational TV and commercial TV, for there is only *one* thing which both have in common and that is simply the use of some electronic gadgetry to transmit pictures and sound.

The program content of educational TV bears no resemblance to the program content of commercial TV.

Educational TV programs are **PURPOSIVE**. They have as their objective a specific *change* to take place in the viewer. For example, a televised English lesson on vocabulary might have as its purpose the acquisition of new words by a student viewer. The result is a *change* in the students' thinking.

Commercial TV programs are **NON-PURPOSIVE**. For example, next Saturday night when you sit down to watch "Gunsmoke" on television the only *change* in you that will take place between 10 and 10:30 will be that you will have become thirty minutes older and will have enjoyed the aging process.

Understanding that television is a new and powerful resource which teachers can use for specific educational purposes is the first step in knowing how colleges can profitably employ it to improve and enrich the educational process they offer.

With more than 1200 schools and colleges already now using television for education there is a growing tendency among educators to investigate this promising new tool with serious interest.

Outstanding experiments with TV used as a medium to communicate educational materials have taken place, in most cases, at the public school and university level. Nearly every educator and school administrator has heard of the achievements at Pennsylvania State University and at the Washington County public school system in Maryland.

So far, little information about educational TV at the small or average size school has reached the public.

The alumni, faculty, students and friends of America's many small colleges are now asking how does the use of instructional television affect the small school or small college? This is an important question that needs an answer.

First of all, to generalize we can say that the use of television in *other* schools will inevitably affect *all* small colleges. For as the use of television in education spreads new teaching methods and principles will develop, students in public schools will be trained to learn by TV and new school buildings (like the new Rochester, New York, High School in construction) will be built with TV studios and classrooms equipped with receivers.

Realizing that the small school or college cannot escape being affected by educational television externally, it seems sensible to examine the possibility of using television within the small school itself. When we do we discover that the major questions of importance to ask are:

- (1) Can it be used economically?
- (2) Can it be used to improve the quality of education received by students?
- (3) Can it be used to improve the quality level of instruction?

(4) Can it help us solve the quantity of students' problem?

The answer to these questions we hope will be found in what follows.

Q. Can TV be used economically by the small school or college?

A. The fact that television equipment costs money is only a convenient excuse and not a valid reason for avoiding the more important questions. Television equipment especially designed for school use is available today for less money than what we would have to pay to build one new classroom. The answer to this question can only be another question. Are we not prepared to invest a little money now in something which inevitably will pay big dividends in improving the quality of education our students will receive?

Q. Then can TV improve the quality of education received by students?

A. Just the act of adding TV to a school system, like putting chalk on a teacher's desk, won't improve anything in education. It is how we use TV, just as it is how that teacher uses his chalk on the blackboard, that will make the real difference. If we use TV thoughtfully and purposefully it can improve the quality of education.

Q. Can it be used to improve the quality level of instruction?

A. Regardless of the size of a school this ultimately becomes the key question upon which should hinge the decision to use or not to use TV.

We need to recognize that TV is not going to be used to replace anything now in education, but that it will be used to provide us with additional new methods to teach and additional new ways to learn. If the small college traditionally has had a unique value in being able to maintain good, close, personal faculty-student relationships then this is what we should ask television to help us to accomplish.

Theoretically speaking an ideal class would consist of one good teacher, ten to fifteen students, and educational materials and resources.

Now this ideal teaching situation is what the small college strives for and what it considers to be significantly valuable in education.

At the same time colleges and universities have developed over the years a specified curriculum consisting of certain courses which all students are required to take and certain courses from which students may make a reasonably free selection.

Now regardless of the size of the school these two objectives ultimately will conflict with each

other for they are basically incompatible theories. For once any course becomes "required" of all students it automatically means that a very large number of students must take this course every year.

Inevitably the school is faced with but two alternatives with the teaching of the "required" course. It can either add more and more teachers to its faculty in order to keep its ideal situation, or it can allow class enrollments to grow from fifteen to forty or (as it has happened in some schools) to four hundred.

Surveying the nation's schools we discover that what takes place is a compromise determined by economics. The ideal ratio of one teacher per fifteen pupils becomes sacrificed in every "required" course because it is economically impossible to pay the cost of the large number of teachers needed to maintain the ideal situation.

Even assuming that a school today faced with this dilemma had the money to hire as many teachers as it wanted, the tragic truth is it still couldn't teach the "required" courses under ideal conditions.

We all know we face a shortage of teachers, but what we often forget to recognize is that there is a far more rapidly increasing acute shortage of *good* teachers. And *good* teachers are essential to the basic theory of the ideal small class situations.

What is a good teacher? Well, we can simply say that good teacher would be a person in love with his subject, in love with his profession, and in love with his students. And today, unfortunately, this is a very rare breed of animal!

Now comes the vital question. Can TV be used in a school to help us to solve this problem? To explore this question we must first clearly understand that the required course, regardless of its nature, is being economically forced into a mass teaching mold. At this point it makes little difference whether it is one teacher and forty students or one teacher on television and four hundred students. Research tells us that students learn just as well either way. However, by using TV we gain certain advantages.

First, by using TV we can select the best qualified, most experienced MASTER teacher to teach these four hundred students. This automatically results in improving the *quality* of the course.

Second, teachers who formerly were tied down with repetitive instruction of the same course are freed to offer other new courses, thereby increasing the total number of "elective" courses offered, enabling more of the advanced courses to be taught under ideal class situations.



Third, the TV teacher has the whole marvelous world of audio-visual aids immediately and easily at his disposal to improve the "required" course. For example, he can show instructional films on TV without classrooms having to be darkened (which prevents students from taking notes) and because with TV he is disassociated from his students he can accomplish more in less time. No longer will the teacher of the required course have to interrupt his lecture to wake up the lazy student snoozing in the last row. No longer will the teacher have to waste time in taking attendance. And no longer will a class be interrupted by the student who hasn't done his homework and doesn't understand what the instructor is saying, and no longer will the "apple polisher" be able to impress his teacher to gain special favors.

Now already we have seen that the "required" course can be improved by using TV and that in so doing we can free other teachers to teach more ideal situation courses, but is there not another major advantage?

Yes, there is. Now for the first time a teacher can *unobtrusively* observe the teaching methods of other teachers — and not just teachers in one's own area of specialization — and have a single common basis of experience for intelligent discussion.

Now for the first time in all of education's history we have a way to train new teachers via observation of *experienced master* teachers.

And also for the first time we have a system for real cross-fertilization of ideas and methods.

For example, a professor of sociology now can observe a chemistry teacher and can learn both methods of teaching and course content. And vice versa, ad infinitum. Herein lies the greatest door of opportunity ever placed before education. And it lies there waiting to be explored by pioneers. It is a gigantic and marvelous way to raise the quality of teaching throughout an entire faculty and fortunately the size of the school makes no difference whatsoever.

Q. Can it help us solve the "quantity of students" problem?

A. We know TV can lick this problem easily. If one teacher on TV can teach 400 students (and he can) it becomes only a simple matter of plugging in more TV receives in order for him to teach 4000 or 40,000.

Q. Isn't there a danger that we can go too far with TV?

A. Yes, of course, there is that danger. We can also take too many aspirin tablets. However, the central paramount consideration should not be how much educational TV, but what kind of educational TV. Television in education is very much like nuclear energy. It is here for either our obliteration or our salvation. The major decision to be reached is *how* shall we use this amazing, versatile and powerful instrument. For in the last analysis, whether it be used by small or large school, it will be used by human beings. If the people operating the television system and the teachers teaching via TV are ethically sound, morally responsible and competently trained, then television can be the greatest single blessing our civilization has so far created for itself.

If not — our children are in mortal danger and our society and nation in grave peril.

Our responsibility as parents and teachers is not to try to prevent television from being used, but is to see that television in education is used properly, constructively and purposefully.

The imperative need in all education, in all schools regardless of size, is *not* an answer to:

Shall we use TV?

The imperative need is an answer to:

*How shall we use TV?*

And only experimentation and creative research can answer that awesome question. So, if the small school or college needs to know how the use of TV will affect education within the small school, it must explore the problem itself with imaginative unfettered thinking. No one else will do the job for the small college.

## Retarded Children

(Continued from page 14)

In many instances the teen-aged retarded child, having mastered the art of speech late in life, still has articulation errors that need professional correction. Often times the retarded teen-ager is unable to stay in close contact with his "normal" peer group. He may remain in association with much

younger children than himself and seldom have the opportunity to learn the "polished" articulation of a "normal" child of his own age. Hence, professional speech therapy is needed to do what environment and family cannot accomplish.

# Student Views of EDUCATIONAL TELEVISION

by Robert L. Hilliard

*Robert L. Hilliard is Assistant Professor of Speech and Dramatic Arts, Adelphi College. He has worked in both educational and commercial television, is former drama critic for the Brooklyn Daily and has contributed articles to various professional journals, including the Educational Theatre Journal, Players Magazine, the Journal of Higher Education, etc.)*

**I**N THE NATIONAL SCRAMBLE OF COMMUNICATIONS faculties these last few years to enlighten their respective administrations about the values of educational television, one important source of opinion has been frequently overlooked: the student. Some excellent studies have been made of student attitudes concerning participation in closed-circuit broadcasting in schools that have utilized television for direct, in-class teaching.

Recently, in an introductory course to radio and television, I attempted to determine the students' opinions concerning the broader aspects of educational television: its potential uses and values in all areas of a college's needs and public services. These students, having some background knowledge of educational television from which to work, chose their own school, Adelphi College, as the base institution: a private, co-ed, liberal arts college, enrollment of about 2000, situated in a combination of urban and semi-urban communities, and located twenty miles from a metropolitan center, in this case New York City.

In reading and later discussing with the students both their positive and negative determinations for the uses of television in such an educational institution, I found several patterns emerging which seem to indicate clearly what the students themselves would like to get and believe they can get out of television. These student opinions can be, I believe, of value to the faculty member and administrator already using, or contemplating the use of, educational television. The student ideas presented here have been integrated, organized, and sometimes clarified, but otherwise they are essentially unchanged.<sup>1</sup>

<sup>1</sup>The students whose opinions and suggestions are presented in this report are: Barbara Bickford, Isadora Botvin, Robert Christensen, Ernest DiGiovanni, Sheila Feldman, Gary Goldberg, Nina Lindendbaum, Carol Samisch, Jeanne Schwartz, Mary Ann Sumereau.

## BROADENED EDUCATIONAL RESOURCES

Several students proposed an intercollegiate television system. Within such a network there could be easy exchange of instructors via television lecturing. Experts outside of a given institution could be brought to the campus through the television screen. Even in a closed-circuit system, kinescopes, films and tapes of prominent teachers in other institutions could be integrated into the syllabus of any given course. Several students stressed the value of having an expert in a field being able to reach many classes at once, in one of more institutions, through live television.

Most students believe that the proximity of the college to the metropolitan focal point of New York indicates the potentially valuable use of television to bring to the campus, both in and out of the classroom, New York's rich cultural resources. Classes and tours in museums, special concerts, interviews with specialists, dignitaries, and visitors from foreign countries, proceedings of the United Nations, and rehearsals of Broadway shows are among the many suggestions for special closed-circuit televised programs to the campus.

## HEIGHTENED QUALITY OF IN-CLASS EDUCATION

In certain classes, ordinarily crowded and conducted in lecture form to large groups, television, the students believe, would enable the instructor to lecture to smaller groups in several rooms rather than to one large group in an auditorium. This would permit the smaller groups to follow up the lecture with individual discussions, not usually possible with a large number of students in one room. In some instances, one student suggested, the instructor could present a kinescope or tape of a lecture by an expert to one or more of the small class groups while personally conducting a discussion session with another. The instructor

could follow this pattern for several sections, enabling him to achieve both discussion and lecture goals with all of the students in the course.

The students believe that smaller classes would be particularly valuable in science and laboratory courses, where one group could be with the instructor in the television originating classroom, and the other classes could be in special rooms, able to see close-up experiments and demonstrations that very few students would ordinarily be able to see if clustered around the single point of demonstration. Included in such a plan would be microscope experiments, operations for pre-medical and pre-nursing students, and so forth.

As previously mentioned, experts from virtually any educational institution in the world could be brought into any given classroom either through a recorded lecture or through live broadcasting. In addition, the preparation for a good television lecture frequently requires from three to four times as much work and time as the preparation for a good class lecture. The television lecture is frequently of a higher quality than the in-class lecture. One student believes that these factors would eventually make the students more critical and raise standards in the classroom.

Another student indicated that much time is lost in some lecture-demonstration courses by the necessity to move an entire class from a lecture room to a laboratory, and suggested that television could solve this problem.

One major reservation was that a small school does not need television to compensate for overcrowded classes. Television would not replace the teacher or the material the teacher has to offer in the classroom, but would add to it by bringing in special lecturers or offering "on-the-spot" material not available in books.

It was also suggested that the students of today are "television babies" and, as indicated in studies of closed-circuit direct teaching, there is an interest and motivation factor which helps learning through television.

#### EXPANDED EDUCATIONAL OPPORTUNITIES

One student suggested that television would make it possible for some students to take courses outside of their areas of specialization on an audit basis, where ordinarily the crowded classroom or the difficulties of scheduling would make it impossible.

It was also stated that the instructor, through television, could reach more students with his specialty; hence, with virtually the same budget considerations, the curriculum itself could be expanded.

Many suggestions, presumably because half the

class consisted of majors in Speech and Dramatic Arts, stressed the need for training in television. Several students believe that a closed-circuit or, preferably, a UHF station, would be invaluable. Such a station, which would be operated under the department concerned with the subject matter (the Speech and/or Dramatic Arts Department), would give students the opportunity to obtain practical training in station management, producing, acting, directing, lighting, technical work, and so forth.

Two approaches for operating such a station were suggested: one approach would organize the station as a co-curricular activity, the student body at large performing most of the functions; the other approach would restrict the major functions of operation to students of a class unit, the class to carry sufficient academic credits and meeting hours per week to enable the students to devote enough time to effective learning and operation.

Students whose main interests are other than television itself could utilize the medium to further their particular educational needs. Acting students, for example, could give performances which would be recorded for future critical analysis. Education majors could record their student teaching efforts for later analysis. Experiments, in physical, biological and social sciences, could be conducted under the most favorable conditions and recorded for later showing in classes.

#### EXTENDED EDUCATION AND SERVICE

Many students, it was suggested, do not take full advantage of the co-curricular activities of the individual institution, activities such as student government operation, indoor festivals, and special events of the school or of various departments, including academic clubs and lectures. On some occasions popular guest speakers attract crowds which overflow the place where the event takes place, thus preventing many students from hearing and seeing the speaker. Television could bring all of these events to the maximum number of students.

This presupposes a publicly broadcasting station or a station operating on a closed-circuit to specified places in the community. One student believes that a UHF station would reach too few people to be worthwhile. The same student stated, however, that if the station were to be specially directed toward the elementary and secondary schools, as well as to the public at large, it would have great value.

Adult education could be greatly aided through television. Community education — the general expansion of culture — is an important need for survival in today's world. In addition, credit courses through television extension, as practiced by many



schools, can provide an additional source of revenue to the educational institution.

Special material could be broadcast to elementary and secondary schools, providing to the educational community some of the materials and services frequently lacking today because of the shortage of personnel and equipment.

In addition to serving the community, the institution could interpret its own facilities and operations to the community, thus creating good public relations.

#### MORE EFFECTIVE INTRA-SCHOOL COOPERATION

Several students suggested that each academic department be responsible for a number of special programs each year. The programs could be directed toward a common educational aim. This

would lead to closer cooperation among departments and result in direct relationships among the courses of various departments.

Certainly, the student suggestions presented here are not exhaustive, and many important areas, such as guidance and counseling, equal educational opportunities, and others which have already been served by educational television, have not been mentioned. Though there may easily be disagreement with some of the proposals set forth here, it must be remembered that the suggestions come not only from the students, those whom our education serves, but from fairly well informed students, and therefore the ideas cannot be ignored. These points can and should be of value in our thinking and planning in educational television.

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## Broadway Theatre

(Continued from page 23)

They are in a kind of no-man's land, where there is no love, no happiness, no beauty. Everything is dull and dreary; life is the same day in and day out. They live, but they do not care. They may die, but how can that possibly change things very much? The play ends on the same note on which it began, and simply nothing has happened.

The majority of the characters in the "new" play are abnormal psychologically, but it is the absolute sordidness and hopelessness of their lot, with little or no relief, that is so keenly emphasized. By contrast, one is reminded of *The Lady in the Dark*, Moss Hart's psycho-analytic fantasy through which Gertrude Lawrence romped to receive wide acclaim, or of T. S. Eliot's *The Cocktail Party*, so moving with its underlying theme of spiritual sterility in certain segments of modern society.

The "new" drama emphasizes the plight of the "common" man, the "little" man, and the tragedy of ordinary people who unsuccessfully strive to cope with the materialism of modern society. The characters are far from being the majestic figures to which one is accustomed in classical tragedy. It is only rarely, as in Blanche Du Bois, that the playwright artfully catches the stroke of tragic splendor.

If you have been to the theatre lately, these examples are probably typical of the plays you have seen — plays that are peopled with a strange assortment of characters, plays that delve into a variety of psychological problems, plays that are sordid and almost plotless in construction and practically devoid of humor.

# SPEECH in the SENATE

by Philip K. Thompkins

and Wilmer A. Linkugel

*Two Kansas State Speech Professors team up to present a survey of what speaking ability means to United States Senators.*

**A**UTHORS OF SPEECH TEXTBOOKS frequently justify the study of speech because of our system of self-government. Speech, they say, influences men and their decisions. We decided to test this concept by asking the members of the world's most exclusive debating society – The United States Senate – how important speech is in this legislative body. We sent a questionnaire to each of the ninety-six members of the Senate; thirty-six senators replied.

Eight questions asked for points of information of interest to the members of our profession. Some of the questions were of the "open-end" type; we hoped that such questions would elicit more than just a "Yes" or "No" answer. They did. The following is a summation of the senators' responses:

1. "To what extent does speech influence legislation in the Senate: very little, little, a fair amount, much, very much?"

Thirty-four senators answered this question:

Very much .....	0
Much .....	4
A fair amount .....	17
Little .....	8
Very little .....	5

2. "Is speech in the Senate today more important, equally important, or less important than one hundred years ago?"

Thirty-two senators answered this question. One declined to answer it because, he said, "I wasn't here."

More important .....	0
Equally important .....	7
Less important .....	25

3. "In the future, do you expect speech in the Senate to be more important, equally important, less important than today?"

Thirty-one responded to this question:

More important .....	0
Equally important .....	27
Less important .....	5

It is interesting to note that while the senators feel that speech is less important in the Senate than it was 100 years ago, they believe that in the future it will remain as important as it is now. One senator wrote:

"Speech in the Senate" is assumed to refer to "floor speeches." The importance of effectively presenting an argument or information is more important today in presentations before various committees. The general importance of speech is increasing – as a tool to present data and positions in a concise and effective manner, but the place of most decision-making is in the committee room. The increasing complexity of legislation (on more complicated subjects) calls for effective use of the language."

Another senator added: "You will notice that I mentioned that speeches on the floor influence legislation only slightly. This is so because most of the work is done in committee and unless a bill or any particular amendment is very controversial the members of the Senate will generally go along with the committee recommendation."

According to the senators' answers and comments, speech does influence legislation. We feel that the declining influence of speech is due to the declining influence of floor speeches. The loss of influence of floor speeches has been made up by the increasing influence of speech in the committee room. In fact, the importance of speech in the Senate may be increasing because of this shift of emphasis.

4. "What method of presentation do you use in the Senate: speaking from notes, speaking from memory, speaking from manuscript, speaking on the spur of the moment, all of these methods?"

Numerous senators use various combinations of these methods. Those who use one method exclusively, or all of them, are as follows:

Notes .....	7
Memory .....	0
Manuscript .....	0
Spur of moment .....	1
All .....	11

Two senators speak from memory and on the spur of the moment. Two senators speak from manuscript and spur of the moment. Two senators speak from notes and manuscript. Two senators speak from memory and manuscript. One senator speaks from notes, memory, and manuscript. One senator speaks from memory, manuscript, and spur of the moment. One senator speaks from notes and spur of the moment. One senator speaks from notes, manuscript, and spur of the moment.

The answers to this question support the practicality of giving extemporaneous speaking assignments in speech courses; but they also reveal that other methods of speaking are used by members of the Senate and therefore merit attention, at least if it can be assumed that other men in public service use similar practices. A re-evaluation of some of our courses may be in order.

5. "Do you employ a speech writer? A. In preparing speeches for the Senate? Yes..... No..... B. In preparing speeches for your constituents? Yes..... No....."

To question "A" (Senate addresses) they answered: Yes, 14; No, 20. To question "B" (addresses to constituents) they answered: Yes, 12; No, 22. Many qualified their answers with such remarks as "sometimes," "at times," and "my staff helps." One senator sent us a copy of an article from the *New York Times* of April 20 which was reprinted in the *Congressional Record*. We quote excerpts from it because they shed much light on some speech writing practices of senators.

... The official transcript of debates in the Senate and House is frequently revised, amended, subtracted from, and even embellished with lengthy additions. These changes occur before the transcript ever reaches the printed pages of the *Congressional Record*. Senators and Representatives are permitted to doctor and edit their speeches at will. It is for this reason that I (Senator Neuberger) have introduced a resolution to write into the rules of Senate that "no changes of a substantive

nature" can henceforth be made in the text of what is taken down by the Senate's staff of skilled shorthand reporters. . . .

"After a major debate in the Senate over an issue which stirs profound emotions, such as civil rights or foreign aid, I have seen many Senators sitting around a circular glass-topped table in the reporters' workroom, virtually rewriting the speeches and retorts just delivered on the floor of the Senate. Some will totally expunge comments made in the heat of debate that may seem indiscreet or unwise in the cold, gray light of the next dawn and in the inflexible type of the *Congressional Record*. Others will be adding afterthoughts, which may furnish an extra fillip to a reply that was flat or ineffective when uttered under the duress of argument in the Senate Chamber. This entire process of addition and revision has impelled one Washington wit to suggest that a United States Senator, or his counterpart in the House, is evidently the only person on earth who can sigh, "I wish I'd said that," and then actually say it. . . .

"Indeed the practice of altering the text of debate in the Senate and the House is so prevalent that it actually has been sanctified in the rules which regulate the publication of the *Congressional Record*. These even allow Senators and Representatives to take home transcripts of speeches delivered in the halls of Congress, to be leisurely reconstructed at the fireside in the presence of handy reference volumes and one's family and counselors. If this is not rewriting contemporary history, then what is it? . . .

"Senator Lyndon Johnson of Texas, majority leader of the Senate, has said that there are few documents more important than the *Congressional Record*. Locked in its pages are the debates, the resolutions, the bills, the memorials, the petitions, and the legislative actions that are the reason for the existence of the Senate. It is a document which affects our laws, our precedents, and our judicial decisions. But would not the *Record* be of far more value if it were immune to self-serving alterations? . . .

"The House of Representatives allows far greater latitude even than the Senate in tolerating distortion of the *Congressional Record*. A Member of the House can speak perfunctorily for 2 minutes on the floor and then receive unanimous consent to 'revise and extend' his remarks. He later can transform such sweeping permission into an address of 60-minute proportions which is published in the *Congressional Record* as though spoken in its entirety on the floor."



Senator Neuberger labeled this practice "phantom speeches."

"Authenticity of text" is of utmost importance to the speech critic. He needs to take into account the widespread practices of ghost-writing, rewriting of speeches, and delivering of "phantom speeches." Since such practices make research difficult, members of the speech field might well urge their Congressmen to support Senator Neuberger's proposal.

6. "What course would you advise a college freshman to take in preparation for a career in politics? Rank in order. Place (1) behind your first choice; (2) behind your second, etc." The following five subjects were listed: Economics, English, History, Political Science, Speech, Others (please name them).

Typical replies were, "all are important," and "I can't rank them," or, "I think all have merit." Some of the Senators ranked two and three items first. They were tabulated as such. A first place vote received five points, second received four points, third received three points, etc. On the basis of such a point system the results are as follows:

- (1) History — 128 points — 13 first place votes
- (2) English — 109 points — 12 first place votes
- (3) Speech — 89 points — 8 first place votes
- (4) Political Science — 86 points — 5 first place votes
- (5) Economics — 78 points — 2 first place votes

Others named (but not with frequency enough to tabulate) were: Journalism, Science, languages, Psychology, Law, Philosophy, and "Hard Work!"

7. "Who is the most effective speaker in the Senate today?"

Many of the senators were reluctant to answer this question. We had hoped to check their votes along party lines, but this was rendered impossible because some of the senators failed to sign their names. There were thirty-three votes, as follows: Hubert Humphrey (9); Richard Russell (4); Everett Dirksen (3); William Knowland (3); Paul Douglas (2); Robert Kerr (2); Mike Monroney (1); John Williams (1); Lyndon Johnson (1); Frank Church (1); Harry Byrd (1); Wayne Morse (1); Frederick Payne (1); Frank Lausche (1); Jacob Javits (1); Mike Mansfield (1).

This question gave the senators trouble. A frequent reply was, "No one — depends upon matter under debate," or, "Anyone who knows the subject on which he speaks," and, "This depends on

the subject being considered." One statement tends to support our earlier conclusion in regard to speech in committee: "Those who are best known for their speaking ability are often least effective. Those who are most effective in committee are generally speaking with the greatest influence." An interesting comment was:

"If you want to know my opinion as to the most effective speaker in the Senate today I would have to answer that it is Senator Johnson. Senator Johnson, however, is not as good an orator as are Senators Dirksen, Russell, Talmadge, Pastore, Humphrey and Morse. He is the most effective speaker because of the position he commands as majority leader. That is the way effectiveness works to a large degree in the Senate."

8. "What former member of the Senate (whom you did not hear speak) would you have most liked to hear speak?"

This question gave the senators no trouble. They voted as follows:

Daniel Webster (17); John C. Calhoun (5); William E. Borah (2); Thomas H. Benton (2); Henry Clay (2); Henry Fountain Ashurst (1); Edward Costigan (1); Huey P. Long (1); George W. Norris (1); and Zebulon B. Vance (1).

In summary, the senators do think speech influences legislation in the Senate. The increasing importance of speech in the committee room probably compensates for the declining influence of floor speeches. The senators use all methods of presentation. The practices of ghost-writing, re-writing, and the delivery of "phantom speeches" are prevalent. The senators consider speech, as academic training, important to a career in politics. Of all their forerunners, the current solons would have most liked to have heard Daniel Webster.

The members of the United States Senate — at least those members answering our questionnaire — consider Humphrey of Minnesota the "most effective" speaker in the Senate. When informed of this result, Senator Humphrey wrote to us, "I am most flattered by your findings." We asked Senator Humphrey for his "secret" of success as a public speaker. Senator Humphrey wrote that public speaking has always been easy for him, but he was never satisfied with being just a "good" public speaker; instead, he says, "I have tried to develop my capabilities in this area by study and just plain experience."

## *Suggestions for the*

# COMMENCEMENT SPEAKER

by Ralph N. Schmidt

*As Chairman of the Department of Speech of Utica College and an active Universalist Minister, Dr. Schmidt presents advice based on extensive experience.*

**A**LMOST ANYBODY MAY BECOME a commencement speaker! Although most high school commencement speakers are drawn from the ranks of college professors, other high school administrators, and lecture bureau recommendees, there is no professional man or woman, business man or industrialist, labor leader or politician, or one of the "just plain folks," who is free from the possibility of being asked to give the commencement speech!

Almost everybody who makes a commencement speech for the first time (and far too many of those who do it with regularity) fails to measure up to the demands of the occasion!

The purpose of commencement is to honor the young people who have completed the requirements for graduation. It is to celebrate with them the "commencement" of their full-time participation in the affairs of the every day (non-school) world or in the pursuit of higher education. It is a happy and joyous occasion, though withal a solemn occasion. It is a memorable occasion, and it is an occasion which is remembered by those for whom it is held. *What* is remembered, however, we know is not always certain — except that (too often) it is likely *not* to be the message of the commencement address!

### I

The purpose of the commencement speaker should be to inspire the members of the graduating class, not to amuse or to instruct them, and certainly not to bore them. Of course, in inspiring, he may make use of humor, may instruct, convince, and actuate, but these should be incidental to the main end of inspiration! If, in the process, the teachers, the school board, the parents and friends, students in the band and chorus and ushering, should also be inspired, well and good! They, however, are not the primary concern of the speaker.

Many of the commencement speeches heard make no effort to reach the graduates. They deal with matters which are of real concern to the speaker, but out of the range of those who will be

alumni in a matter of minutes. These speeches tend to become exhibitions of the erudition of the speaker, of his virtuosity, of his familiarity with big names and strange places, as well as of his ignorance of a basic rule of all successful speaking: your speech should be suitable to your audience and occasion. The first suggestion for the commencement speaker, then, would be **PREPARE YOUR MESSAGE FOR THE GRADUATES.**

**SEEK TO INSPIRE THEM TO LIFE-LONG COMMITMENT** would be the second suggestion. Within the range of *their* knowledge, experience, and understanding utilize the quickened sensitivity of these youthful graduates and the high emotion of this hour to make some simple truth so meaningful that it will live permanently in their hearts and minds and actions.

This is not the time for complex solutions to international, state, or even local problems. The great truths of life are simple and couched in familiar terms: "To thine own self be true . . .," "No man (or woman) walks alone," "Spoken words are keys," "Honesty is the best policy," "A stitch in time . . .," "We have nothing to fear . . .," "Hitch your wagon to a star," etc.

The great truths may, to disillusioned age, seem to be trite and bromidic. They are *not*, of course! But their development by the speaker may be! The commencement speaker who will take time and exert creative imagination can bring to these and similar familiar quotations and statements an approach which will challenge the imagination and inspire the commitment of the graduates — and which will revitalize for their parents, relatives, and friends the idealism and enthusiasm, the zest for life and all that it holds, which was also, once, theirs.

A third suggestion for the commencement speaker would be **SPEAK, DON'T READ OR RECITE.** The speaker who can ignore the bulky speaker's stand, with its built-in shelves to hold props and

books and its pulpit-like concealment of knees and lower torso from the eyes of the members of the audience is a speaker who commands respect and gets attention — when he speaks with the graduates! Of course, if he merely recites what he has memorized, there is no respect and little, if any, attention. The speaker who looks at, actually sees and reacts to the reactions of his audience instead of keeping eyes glued to the typewritten manuscript or firmly aligned with a spot just three feet above the heads in the last row, is a speaker who is seen and heard — who holds attention and whose message is received and understood.

**TALK WITH AND TO THE GRADUATING SENIORS** is a fourth suggestion for the commencement speaker. If this means turning your back on the people in the audience because the graduating seniors are seated on the platform, turn your back on the audience! Usually, in such situations both graduates and auditorium may be included in your focus of attention by the simple expedient of walking to the extreme front and one side of the platform or stage. The graduating class will then be on one side of you and the people in the auditorium on the other side. By occasionally turning your head and body you will be able to include most of the people in the auditorium and make them realize that your remarks are also for them, while concentrating the major portion of your focus on *the audience of the occasion* — the graduates.

**CAPITALIZE ON THE PECULIAR (INDIVIDUAL) ASPECTS OF THIS OCCASION** is a fifth suggestion. For example, ascertain in advance what the class flower, colors, gifts and motto may be. Plan, perhaps, to wear a tie that is a mixture or blend of, or is striped in, the class colors. Arrange to have the class flower in your lapel if this is practical. You may work the class motto and gift into your address; if not in the body of the address, then in the introduction!

How many students are there in the graduating class? Is there a connection between this number and the year ('59, '60, '61, etc.)? Is there a connection with the number of this particular class (the 15th class to graduate from this building, the 30th class, etc.) and the date of the graduation (June 15th, May 30th, etc.)?

When the class is small, ten or less, it is desirable that the speaker know the name of each of the graduates, the plans for the future of each of these graduates, and the individual strong points and achievements with which they met the requirements for graduation — particularly those for which public recognition has been, or will be, given during the commencement exercises. The import-

ant thing is that these graduates know, and that they not be permitted to forget, that you are speaking to *them*, that you prepared this particular message for *them*, and that *they* and their interests have been your prime consideration from the moment you agreed to be with them at their commencement exercises.

## II

There is a very real connection between this fifth suggestion and the first (Prepare your message for these graduates). How can the speaker follow these two suggestions? How can the speaker be sure to reach these graduates, to avoid "tooting his own horn or biases," to be inspiring and not boring, to be genuine and not an exhibitionist? How can he secure the information to accomplish the above and also to capitalize on the peculiar (individual) aspects of this particular occasion? He must, of course, learn all that he can about them, about their school, about the community in which the school is located, about their parents and the occupations of the parents, about (in the case of a Central School) the communities which make up the central school district.

One way to secure this information is to write to the principal of the school asking to have sent to you: (1) a copy of the high school yearbook, (2) copies of the school weekly newspaper for the past four or five weeks, (3) a copy of the commencement program for the current year, (4) the names of the graduates-to-be and their plans for the future, (5) answers to specific questions about the community. The principal may be surprised to get your request, but he will also be pleased to think that you are really preparing a speech for *this* commencement and *these* graduates, and he will do all in his power to give you the information which you need.

If the current yearbook is not yet ready for distribution, ask for the loan of one from the previous year. If the commencement program for this year is not available, ask for a copy of last year's program (it will let you know who spoke last year and on what) and for the tentative program as currently planned for this year. Also ask to be mailed a completed program as soon as possible.

In connection with the names and plans of the graduates-to-be, you may ask that you be told for each graduate whether he plans to continue his education, and, if so, where and with what goal in mind; if not, what he plans to do. Does he plan to go to work? Where and at what? Does he plan to join the Armed Services? Which branch and with what objective? Does he (she) plan to be married? To whom and what is the relationship, if



any, of that "whom" to the graduating class or school or community?

Among the questions which may be asked about the community or communities are the following: national origins of the residents, principal sources of income (businesses, industries, crops, livestock, others), political preferences as evidenced by the last several elections, size of the community or communities (growing, standing still, decreasing — and reason) status of the professions and culture, attitude toward the school and its teachers and curriculum, etc.

With the information received in response to the above questions, the commencement speaker may readily develop a message which will be pertinent to this graduating class and memorable to all concerned, especially the graduates!

Another way to secure this information may be used on the day set for the commencement exercises. You may arrive at the community well in advance of the time scheduled for the beginning of the activities. You may drive around the community, carefully noting the location of the school, observing everything observable and comparing it with the conception built by the answers to your questions. You may have your hair cut at the local barbershop (No one will suspect that the commencement speaker would arrive in town early in the afternoon!). You may have your dinner or lunch in the local hotel, or at a restaurant or lunch counter — whichever appears most popular. You may purchase a copy of the local paper (daily or weekly) and read all of the local news as well as the accounts dealing specifically with the graduation exercises and about the "speaker." You may listen to conversations. Get the "feel" of the community — to the end that you may adjust and adapt your prepared extemporaneous address to the actual conditions you discover rather than to those you had anticipated.

### III

And now let us consider a sixth suggestion for the commencement speaker, since it also applies specifically to the day of the address — **ARRIVE AT THE HIGH SCHOOL WELL IN ADVANCE OF THE SCHEDULED TIME AND BRING A COMPLETE CHANGE OF CLOTHING WITH YOU.**

Bring a complete change because commencement nights are likely to be warm and sultry if not actually hot and humid. High school buildings are normally of brick construction, the auditoriums central within them. Unlike the theatres which advertise "10 degrees cooler inside," these auditoriums are "ten to twenty degrees warmer inside."

Change into the clean, dry and appropriate clothes just before going to the platform.

When you first appear on the platform, you want to appear well groomed, impervious to the heat, impeccable. Of course, by the time you are introduced, a great change may have taken place — but you will still look the part with greater grace than if you had come to the platform in the wilted suit, perspiration soaked shirt, etc.!

It is also suggested that you arrive early in order that you may have time to talk over with the principal any circumstances which he may feel will need special handling on your part; to examine the auditorium, try out its acoustical properties, learn where you are to sit and determine how you will move from that seat to the spot from which you decide to speak, or even suggest a change in the placement of flowers, other decorations, or chairs which might interfere with your progress to or occupation of the optimal speaking position from your point of view and for your purposes.

Another advantage of arriving early is the opportunity to meet the graduates face-to-face and to synchronize names already committed to memory with faces and bodies in commencement gowns. In the case of large classes, of course, this synchronization would be limited to class officers and key members of the class to whom some reference is to be made during your address — although you would meet as many of the graduates as time permits.

You would also have the opportunity to meet members of the school board, teachers, and other influential people of the community. The commencement speaker is, for the moment, a "personage" and meeting and conversing with him is considered an honor. Hence, to permit as much of this as possible adds to the good will which you build for yourself and the institution or business or profession which you represent.

### IV

Commencement exercises and commencement addresses are truly an American phenomenon. Speakers will measure up to the challenge and the opportunity they present by:

- (1) Preparing the message for the graduates,
- (2) Inspiring them to life-long commitment,
- (3) Speaking, instead of reading or reciting,
- (4) Talking with and to the graduating seniors,
- (5) Capitalizing on the peculiar (individual) aspects of this particular occasion,
- (6) Arriving early at the high school, and bringing a change of clothing with them.

A "wise adaptability" to these suggestions will ensure memorable commencement addresses!

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